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## "DANCING MOTHERS"

### At the Queen's.

New Play in Four Acts by Edgar Selwyn and Edmund Goulding. Presented at the Queen's Theatre on Tuesday, March 17.

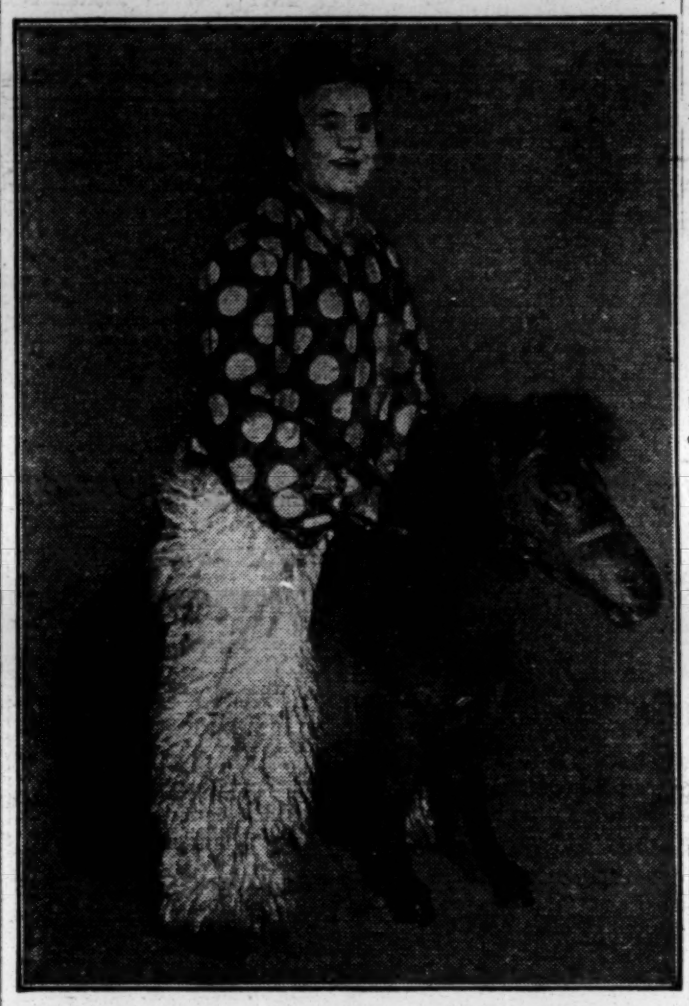
Andrew ..... Rothbury Evans
Mrs. Zola Massarene..Lucile Watson
Ethel Westcourt.....Gertrude Elliott
Catherine Westcourt
Jean Forbes Robertson
Kenneth Cobb ..... Walter Butler
Hugh Westcourt ... Godfrey Tearle
A Young Woman ... Sybilla Stuart
A Young Man ..... E. Scott-Gatty
McGuire ..... Vincent Holman
Blondy ..... Phyllis Black
Irma Raymond ..... Elsie Lawson
Charley ..... Albert Brouett
Mrs. Barnes ..... Vivienne Whitaker
A. Williams ..... Reginald Dane
Second Waiter ... George Hewetson
Gerald Naughton ..... Leslie Faber
Second Young Man ... Gerald Cross
Second Young Woman
Daisy Cordell
Third Young Man ..... Felix Irwin
Third Young Woman
Esme Fitzgibbon
Clarence Houston ... Robert Haslam
Davis ..... Edmund Gordon

Edgar Selwyn and Edmund Goulding's play, "Dancing Mothers," which was produced at the Queen's Theatre on Tuesday last, comes to London from America, where it is still running successfully. Wisely, little or no attempt has been made to Anglicise it, although only one member of the company, Miss Elsie Lawson—who is an American actress—talks the language. If the authors intended to present a play that really touched life in general, and one important phase of it in particular, they have cut very little ice, for the characters—anyhow, to an English audience—seem artificial and unreal. Average decent husbands and nicely brought up girls may lie to their wives and parents in America, but the authors have not convinced us that Hugh Westcourt and his daughter, "Kittens," would deceive and neglect the delightful Ethel Westcourt in the way they do in the first act. It seems out of their character; just a theatrical device on a par with Kittens' cocktails and her infatuation for the middle-aged flaneur, Gerald Naughton, and Mrs. Westcourt's friendship with the undesirable Mrs. Massarene.

But from a theatrical standpoint the play is fairly effective, and there are several entertaining scenes. Ethel Westcourt retired from the stage at twenty to devote her life to her husband and child. At forty she finds that they have put her on the shelf, as it were. Her husband spends his evenings at a night club with the attractive Irma Raymond, and tells his wife he is on business in Philadelphia, and Kittens drinks cocktails in the rooms of a man who is old enough to be her father. So Mrs. Westcourt determines to "go gay." Her acting experience is helpful, and she assumes again one of her earlier characters when she meets the notorious Gerald Naughton at the Roof Club and poses as a vivacious young Frenchwoman. She makes a "date" with him for the following evening, and in order to keep it he has to put off a similar engagement with the latest charmer's own daughter. Kittens, finding herself neglected, pays a surprise visit a fortnight later to Naughton's flat, helps herself to cocktails, and later encounters her own mother there. This is the big scene in the play, for presently Hugh Westcourt and Irma Raymond (who is apparently also one of Naughton's mistresses) appear. Naughton declares that he loves Mrs. Westcourt. This is the real thing at last. Hitherto he admits to the philandering, but it has not been his fault, for women will persist in pursuing him. Look at Kittens, for instance ——! Men may think this sort of thing, but they rarely say it—in England, at any rate. Whether Mrs. Westcourt shares his love is not clear. Nor is the problem solved in the last act when Hugh and Kittens try in vain to get her back. There is the slightest indication that she would have returned if their motives had not been selfish. They want her because they need her, and at the age of forty, after years of neglect, she has her own happiness to consider. Whether she will find it with Naughton is problematical: at any rate, he is sailing on the same boat with her and Mrs. Massarene to Europe. No doubt she will return, after the husband and Kittens have effectively learnt their lesson. The ending, however, was vague and unsatisfactory, and the final curtain came as a surprise.

Miss Gertrude Elliott, who played Mrs. Westcourt, had a great reception, and her acting throughout the play was full of charm and interest. Her daughter, Miss Jean Forbes Robertson, a striking-looking girl not unlike her father, put a great deal of spirit and resource into her performance as Kittens. Mr. Godfrey Tearle was excellent as Hugh Westcourt, and Mr. Leslie Faber did his best

(*Continued in column 5.*)



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## "SPEARMINT," TOMMY MOSTOL UP.

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## "A MAN WITH A HEART"

### At Wyndham's.

Play in Four Acts by Alfred Sutro, presented by Frank Curzon and Gerald du Maurier at Wyndham's Theatre on Saturday, March 14.

Wilberforce East.Gerald du Maurier
Capt. Christopher Evesham
Dawson Milward
Sir Harvey Greyshott..George Elton
Dr. Rock ..... G. A. Brandram
Charles ..... John Burton
Nancy East ..... Marie Löhr
Mrs. Hambledon ..... Athene Seyler
Lady Greyshott (Gisèle)
Louise Prussing
Mrs. Treyman ..... Janette Steer

It takes two acts to introduce us to the popular novelist Wilberforce East, a charming, likeable creature, as all the ladies at Annecy found; his level-headed, delightful wife, Nancy; his staunch friend Captain Evesham; the fascinating young French girl, Gisèle, who is the unhappy third wife of an elderly English baronet; and the bright young widow, Mrs. Hambledon. Nothing really happens in these acts. But in a pleasant enough, ambling sort of way the author discloses that, although he adores his wife, East is willing to indulge in the mildest of flirtations so long as the affair does not go too far. He is rather worried at the moment because he has kissed the pretty Gisèle, and it is partly to avoid a tête-a-tête with her, or with one of his old flames, Mrs. Hambledon, that he goes off to the Casino and leaves Captain Evesham (who is just off to Borneo) to amuse his wife. East returns at two in the morning, after a successful time at the tables, to find Gisèle waiting for him in the gardens. She makes violent love to him, and next day the news is round the hotel that he spent an hour in her room. To do him justice, he was—as he says—"slightly boiled" at the time.

His friends rush in with alibis which rather clash with each other, but Mrs. East arrives at the truth through Mrs. Hambledon. She finds that her friend, this young widow, is more upset by the scandal than she is. Her jealousy, in fact, convinces Nancy that her husband has been unfaithful, not only with Gisèle, but previously with Mrs. Hambledon. These disclosures move her to take swift action. She is still young, and pretty and desirable, as Captain Evesham has made quite evident. So, instead of taking a "second honeymoon" with her husband, she goes off with the Captain and leaves a message to say that she will return home in a fortnight. This is a good act, and the scene between Nancy and the young widow was quite the best thing in the play.

It also leaves the audience expectant, but the author has failed to face the situation, and the play ends with the reunion of husband and wife following the confession that the motor trip had been a purely platonic affair, despite her flaunting postcards and the scene with the Captain at the end of act three.

"The Man With a Heart" is a shallow play which touches real life at hardly any point. One doesn't believe in the story, and most of the characters are stereotyped and theatrically conventional. But the acting was interesting enough, and it was a pleasure to see with what grace and charm Sir Gerald du Maurier handled the part of the husband. No wonder the ladies fell in love with East, with his light wit and boyish eagerness and fun. He was very moving in the last act when he reaffirms his love for his wife. There were one or two really fine moments in this scene. Miss Marie Löhr was excellent as the wife, and Miss Athene Seyler played the seemingly gay but really very unhappy Mrs. Hambledon with conviction. But one of the best things of the evening was Miss Louise Prussing's appearance as Gisèle. Her French accent added to the charm of her acting, and her irresistible good looks made this young actress's performance thoroughly delightful. Mr. Dawson Milward was as good as always as the "platonic" friend, and other parts were well acted by Mr. G. A. Brandram, Miss Janette Steer, and Mr. George Elton.

(*Continued from column 2.*)

to make the curious philanderer, Gerald Naughton, into a credible human being, and it was not his fault that he only partially succeeded. One of the best things in the play was the acting of Miss Elsie Lawson as the slangy, downright Irma Raymond. It was a most interesting and thoroughly incisive performance. Miss Lucile Watson was good as Mrs. Massarene, the notorious woman who was certainly not as bad as the Country Club made out.

The play was produced under the personal direction of Mr. Edgar Selwyn. The attractive scenery was painted by Mr. Juan E. Sackman.

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H. W. ROWLAND'S BOOKING OFFICES.
WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE, May 4, 11 (3), 18 (2), Oct. 12.
GAIETY THEATRE, HASTINGS, May 14 (3), 20 (4), Oct. 5.
PLEASURE GARDENS, FOLKESTONE, May 11, 18, 25, June 1, 8, Oct. 12.
HIPPODROME, MARGATE, Apr. 20, 27, May 18, 25, June 8, 15.
THEATRE ROYAL, WORTHING, High season, July 16 (3), Sept. 7 (3), 21, 28.
London Representative, O.H., Blackpool
Apply, 24, Chandos-street, W.C. 2. Regent 1178. Topobill, Westrand, London.

THEATRE ROYAL, ALDERSHOT.
WANTED, First-class Attractions. Aug. 31 on, with exceptions.
J. GLADWIN, Empire, Kingston-on-Thames.

HARROGATE GRAND OPERA HOUSE.
WANTED, First-class Company, June 1 (Whit-week).
Only Big Star Attraction entertained.
Apply PEACOCK, Theatre, Harrogate.

OPERA HOUSE, KIDDERMINSTER.
Enthusiastic Reception this week of George Edwardes' Daly's Production, "Madame Pompadour."
WANTED, First-class Once-nightly Attractions, April 27, May 11, 18, 25, June 1, Aug. 24, and various Autumn dates.
All communications, FRED DRY, as above.

THEATRE ROYAL, KING'S LYNN.
New Lessee and Manager, ERNEST R. ADAMS.
WANTED, No. 1 Attractions for May 18, 25, June 1, 8, 15. Musical preferred. Others entertained.
Apply, E. R. ADAMS.

WANTED, Companies,
Musical Comedy or Big Revues. Palace and Grand Theatres, Oldham. April 6.
Address, ERNEST DOTTRIDGE, "Merivale," Clifton-drive, St. Annes-on-Sea.

THEATRE ROYAL, ALDERSHOT.
WANTED, First-class Attraction for April 27.
J. GLADWIN, Empire, Kingston-on-Thames.

WANTED, Attractions for Big, First-class, Once-nightly Theatre, March 30, possibly vacant. Address, FRANCIS LAIDLER, Alhambra, Bradford.

**THEATRES WANTED.**

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED, April 20, May 11.

SIR CHARLES HAWTREY'S Famous Farcical Comedy, "THE PRIVATE SECRETARY."
WANTED, April 27, May 25.

MRS. BRANDON THOMAS'S COMPANY.
"CHARLEY'S AUNT."
WANTED, May 4 and 18, July 27, August 24, 31.

AVERY HOPWOOD'S new Comedy, "BACHELOR HUSBANDS."
WANTED, August 24, 31, Sept. 7, 14, 21, 28, October 5.
By arrangement with Robert Courtneidge.
"PADDY, THE NEXT BEST THING."
WANTED, Sept. 7, 14, 21, 28, Oct. 12, 26, Nov. 2, 16.
Address, CECIL BARTH, 37, King-street, Covent Garden, W.C.2.

MR. GERALD LAWRENCE in Spring, 1925.
"RICHARD LOVELACE."
WANTED only vacant date, April 13
Autumn, 1925.
"MONSIEUR BEAUCAIRE."
Vacant, Aug. 10 and 24, Oct. 26, Nov. 16 and 23.
W. E. HOLLOWAY, 7, Ramillies-road, Bedford Park, W. 4.

1925 Bookings include All Leading Theatres.
"THE OPTIMIST."
"THE JEFFERSONS."
No. 1 Company, including Wilfred Shine. Production and company direct from the Regent Theatre, London.
WANTED, April 13, May 11, July 6, and later.
A. DOUGLASS, Winter Gardens, New Brighton.

"SHIP AHOY."
"SHIP AHOY."
"SHIP AHOY."
WANTED, Monday. Printing ready.
GALLIMORE, Theatre, Gorseinon, S. Wales.

**ARTISTS WANTED.**

IDA LILLE.
WANTED, smart all-round Dancers. Season, London, and Tours.
Also Refined Pupils to Train. Parts, Ballets, Troupes.
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WANTED, Ladies train as Dancers for Revue, Cabaret, Mus. Co. FRANK PERRY'S AGENCY AND SCHOOL OF DANCING, 145, Wardour-street, W.

WANTED, DANCERS.
LONDON ENGAGEMENT.
First-class Classical and Character Soloists.
STEDMAN'S AGENCY, 43, Gt. Windmill-st., Piccadilly Circus, W. 1.

WANTED, Girls to train for troupes; personal tuition GIPSY WOOLF, 47, Gerrard-street, W. 1 (2nd floor).

WANTED IMMEDIATELY.
MALE SPECIALITY DANCING DUO.
Able to speak dialogue.
Apply,
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**STAFF WANTS.**

WANTED, Resident Carpenter (Midlands), with knowledge of electrical work. Terms, age, and reference, E. GRAHAM FALCON, Theatre Royal, Inverness.

WANTED, to Join at Once, A Good Agent.
One that can drive Ford Van, and not afraid of paste brush.
Lowest terms in first letter.
Also Wanted, Bandsmen.
W. PINDER, Circus Penicuik.

WANTED, Youth, Performer touring villages; Pictures. STANTO, Post Office, Kerry, Newtown, Mont.

WANTED, smart young Billposter; must be good, or can't stay here. LEWIS, Circus, Newtownards.

**MUSIC HALL ARTISTS WANTED.**

WANTED, Female Impersonators. Must have talent.
Write full particulars to S. ROSE, 1a, Southampton Row, London, W.C. 1.
Audition will be arranged during next week. Long engagement to suitable artists.

**MUSIC HALL ARTISTS' WANTS.**

WANTED, engt. by PERCY CURRY (Comedian), liberty Mon.; halls revue; sing, dance, patter; high rels. Albion Hotel, Sunderland.

**CIRCUS ARTISTS' WANTS.**

WANTED, Engagements, Balloon Ascents, Parachute Descents, Balloon Races, Model Airship Flights, Rubber, Toy, and Advertising Balloons. SPENCER BROS., 22, Bouverie-road, N.16.

**MUSICIANS WANTED.**

WANTED, Violinist, either sex, experienced, or talented player if wanting experience. All partics., photo, and lowest terms to Box 387, "The Era."

WANTED, thoroughly experienced Violinist, good tone and technique; send full particulars and terms; 7.15 to 10.15, Sat. 6. to 10.30 approx.; conversant Tavan, etc. C. W. DAWSON, M. D., 27, Armour-street, Kilmarnock.

WANTED, an experienced and reliable Violinist; audition 4.30 p.m. to-day (Saturday). Apply M. D., Globe, Old Kent-road, S.E. 1.

WANTED, for Atlantic Liners, Cruises, etc., Leaders, Pianists, 'Cellists, Contrabassists, Violinists combining E flat Alto Saxophone, Flat Pitch, Tenor Banjo or B flat Trumpet; 'Cellists combining E flat Alto Saxophone, Flat Pitch, or Tenor Banjo; Contrabassists combining Tenor Trombone, Clarinets combining E flat Alto Saxophone, Flat Pitch.
Messrs. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

HIPPODROME, BIRKENHEAD.
WANTED, Leader, capable of conducting first-class variety when required. Terms £4 4s. M.U. State age. J. WHITELOCK, Argyle Theatre, Birkenhead.

WANTED, for St. Annes Palace (Cinema), open March 30, first-class Leader; terms, £7. First-class Violinist Rept., M.U. terms; permanency for right man. Audition required (in Blackpool). Apply Musical Director, MONS. A. SPIERO, Palace Pictures, Blackpool.

WANTED, Lady 'Cellist, Drums Doubling Sax., Violin and Pianiste, for seaside engagement; terms must be low; stamp. REYNOLDS, 35, Clapton Common, E. 5.

WANTED, by a well-known London Conductor for the summer season, seaside (for Straight and Jazz), the following instrumentalists: Solo 'Cellist that can Double on Trombone or B flat Tenor Sax; first-class Drummer with Tym., Tubfer Bells, Glockenspiel, etc.; very experienced Orchestral Pianist; also other Instrumentalists; only first-class men. Audition in London; good terms. Box 460, "The Era."

WANTED, to open Monday, March 23, good 'Cellist, loud tone; four matinees, six evenings; state lowest terms. ELECTRIC THEATRE, Dorking. 'Phone 123.

WANTED, 'Cellist and Repetiteur, latter must lead once a week; audition Friday, 11 o'clock. Blue Hall, Edgware Road.

WANTED, 'Cellist, exp. Tavan, etc., for cinema. Apply F. HARWOOD, M.D., Olympia Theatre, Blackburn.

WANTER, first-class 'Cello (gent.), at once; audition 11 to 12 to-day. KING'S PICTURE PLAYHOUSE, Chelsea.

WANTED, Musicians at First-class Variety Halls. Birmingham Empire. 'Cellist. Applicants must be experienced and thoroughly competent. Apply, stating experience, references, etc., to the MANAGER at the above-mentioned Hall.

VICTORIA PIER, BLACKPOOL.
WANTED, for Summer Season, commencing May 28, until Sept. 25, Clarinet, also Second Horn for 6 or 7 weeks; must be experienced in first-class concert and symphony programmes; twice daily, including Sundays; three times daily for several weeks in big season. Send particulars of age, experience, references, and salary, to JAN HURST, PUMP ROOM, BATH.

WANTED, E flat Saxophone, Cornet (or Trumpet), and Sousaphone.
Must be accomplished musicians and fine performers.
Long tour.
South London Palace, S.E. 1.
JOE MORRISON.

WANTED FOR TOURING, SAXOPHONE PLAYERS, TROMBONE PLAYERS; MUST DOUBLE OTHER INSTRUMENT. FULL PARS., STATING AGE, HEIGHT, TERMS, ETC., TO LEO CUD, THIS PALACE, OLDHAM; 23 HIPPO., BIRKENHEAD; 30 EMPIRE, ARDWICK.

WANTED, for Continent, E flat Sax., double C, or tenor; also Trumpet, Double Trombone. Terms, photo., Box 449, "The Era."

WANTED, Trumpet and Trombone, for old-established dance band. Each should be young and red-hot enthusiast, willing to rehearse right through the summer, for evening work only. Perfect sight reader not essential. Write only, giving musical experience, to JAMES, 367, High-street, Lewisham, S.E.13.

HIPPODROME, ST. HELENS.
WANTED, Solo Cornet, experienced first-class varieties and revues. M.U. terms. State age. J. WHITELOCK, Argyle Theatre, Birkenhead.

WANTED, First Cornet, A.M.U. Write MANAGER, Empire, Edmonton.

WANTED, Cornet, Euphonian, and Bass Players for Pitching. CLINCH, 38, Beffant-road, Portsmouth.

WANTED, two Cornets, Trombone, two Saxophones, 'Cello, and Alto Jazz Drummer. Also a good Singing Soubrette and Dancer, voice and personality. Terms, references, age, etc., BROTHERS HANAWAY, Palace Theatre, West Hartlepool.

WANTED, brilliant Organist (Harm), evgs., £4; also Vln.-Leader, £5 5s.; also 'Cellist, evgs., two mats., £4 10s.; cinema; males. State age, when can open, to M.D., 16, Berkeley-avenue, Victoria Park, Manchester.

**MUSICIANS WANTED.**

THE OLD ESTABLISHMENT FOR THOROUGH ORCHESTRAL TUITION.
18, CECIL COURT, CHARING CROSS-ROAD, W.C.

TO BUDDING MUSICIANS, VIOLINISTS, PIANISTS, 'CELLISTS, STRING BASS, ORGANISTS, Etc., Etc.,
Who find it impossible to get a job (and if they do they cannot keep it).
They want
POLISHING UP AND FINISHING OFF TO ENABLE THEM TO TAKE THEIR PLACE IN AN ORCHESTRA, WHICH THEY SO MUCH DESIRE.
COME AND SEE US ABOUT IT.
WE CAN HELP YOU.
FREE AUDITIONS.
Every Morning from 10.30 till 12.30.
Evening Classes, Tuesdays and Thursdays, 5.30—8.30.

WANTED KNOWN, WE HAVE EVERY FACILITY FOR PROCURING ENGAGEMENTS WHEN PROFICIENT.
ORCHESTRAS, QUARTETTES, TRIOS & SINGLE INSTRUMENTS SUPPLIED AT SHORTEST NOTICE.
GOOD DEPUTIES ALWAYS ON HAND.
THE CINEMA BUREAU
(the recognised Bureau in the profession),
18, Cecil Court, Charing Cross-road, W.C. 2.
Gerrard: 1414.
Reg. L.C.C.

WANTED, first-class Organist (double piano if possible), to play two-manual Jardine organ with orchestra for pictures about five hours week-days, three hours Sundays; terms must be moderate; permanent engagement to the right man. Apply, stating age, experience, references, and lowest terms, to C. A. SEEBOLD, The "Rivoli," Worthing.

WANTED, first-class Orchestral Pianist, cinema trio (male), approximately 6 hours daily; no Sundays. Audition essential. Only those who are experienced and have a thorough knowledge of Tavan-Mouton-Alders arrangements, classical overtures, and trios, need apply. Salary, £6 weekly. State age, refs., to M. D., Scala, Elm-grove, Portsmouth, Hants.

WANTED, good Pianist, also Musicians who are willing to form dance band; must rehearse. Apply DRUMMER, 18, Bancroft-road, Mile End, E. 1.

WANTED, Orchestral Pianist for first-class Picture House, afternoons and evenings. Apply, by letter, to J. L. DIXON, Palladium, Southport.

WANTED, Jazz Pianist, Doubling Trombone; seaside, 3 months. Apply Box 459, "The Era."

WANTED, for East London Cinema, Sunday evenings, Orchestra Pianist and other Instrumentalists; state terms. Box 461, "The Era."

WANTED, Pianist for Quartette, to deputise week commencing March 31, or thereabouts, Cinema House, Matlock. Apply MISS WELBOURNE, Rose House, The Green, Matlock.

WANTED, first-class Orch. Pianist (not orchestra as misprinted last week), to deputise week of March 31st or thereabouts at Cinema House, Matlock. Apply Miss WELBOURNE, Rose House, The Green, Matlock.

WANTED, 1st Violinist, M.U., used to Tavan; twice nightly, three matinees; state terms required. Musical Director, Victoria Pictures, Chesterfield.

WANTED, to open March 30, first-class Pianist (Pictures and Variety), six nights and one matinee. Apply, stating summary and refs., to MR. B. H. BOOTH, M.D., Palace Cinema, Peterborough.

WANTED, Drums and Repet. for Pictures, evenings and 2 mats.; comfortable shop; only good men need write. HARRY VERYARD, Tivoli, Cambridge.

WANTED, experienced Drummer, Straight and Jazz; must have tymps. and full kit; experienced first-class pictures; evenings only, no Sundays; permanency to smart man; lowest terms and refs. REGENT SUPER CINEMA, London-road, Portsmouth.

WANTED, good Double Drummer-Tympanist to deputise one evening weekly (Friday or Sunday); must be good reader. Drums, c/o Mr. Cramp, 11, Rawlings-street, S.W. 3.

WANTED, first-class Drummer, Tymps., Bells, etc., evgs. only, £4 10s.; males. State age, when can open, to M.D., 16, Berkeley-avenue, Victoria Park, Manchester.

WANTED, good Double Drummer, experienced in variety and revue. Terms and references to E. O'ROURKE, Mus. Dir., Jubilee Hall, Weymouth.

WANTED, for West Coast, long summer season commencing May, Orchestral Pianist, Violinist, 'Cellist, Drummer (with Tymps). Must be thoroughly experienced. Apply, giving full particulars, age, salary required, to Box 457, "The Era."

WANTED, to open April 1, good Violonist, used to Musical Comedy, etc., for Theatre, Eastern Counties.
Good Teaching Connection for sale.
Apply Box 471, "The Era."

WANTED Known, smart Double-handed Dance Band, open to offer; six young professionals; perfect rhythm and syncopation. JONES, 163, Lupus-street, Victoria, S.W.

WANTED, Ex-service Musicians, Double-handed; opportunity offers splendid prospects. Apply, giving experience, etc., to EX-BANDMASTER, "The Cedars," West Ham, E. 15.

WANTED Known, UNITED KINGDOM MUSIC LENDING LIBRARY, 5, Percival-st., Goswell-rd., E.C.1. 'Phone, Clerkenwell 4489. One week's hire of 50 Trios, 5s.; 38 Trios, 4s.; 25 Trios, 2s. 9d.; 12 Trios, 1s. 6d. Each instrument over three 3d. per doz. numbers extra.

WANTED, for Summer Season, first class Military Musicians, single- and double-handed; only good performers and those willing to rehearse need apply, with lowest salary and stamp. Box 444, "The Era."

WANTED, Trio for Cinema, near London. Apply 12-2. COENENBRADLY, 33, Gt. Windmill-st., W. 1.

WANTED, Portable Player for Pitching; good accompanist; portable supplied. F., 68b, Hackford-road, Brixton, S.W.

WANTED Known, Northern Musicians' Supply Association.
Principal, T. ALFRED BELL,
Dudley House, 2, St. Thomas-st., Newcastle-on-Tyne.
Branch offices:—143, Nethergate, Dundee; 5, Barclay Place, Edinburgh; 108, Albion-road, Dalston, London, E.8.
Musicians apply to MR. T. ALFRED BELL, M.D.

WANTED to Sell, Connection in heart of West-End as Orchestral Agency and Training School. Owner compelled to give up. Particulars, Box 474, "The Era."

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Licensed annually by L.C.C.

Lessee and Manager, WILFRED E. BOYCOTT (late Manager for Fritz Kreisler, seven years).

WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Mus. Director, holds Orchestral Classes daily for all instruments at above Studios.

Special afternoon classes are being held, 2-4 o'clock, for instruction in fitting and playing to films.

Music from large library lent for home study.

Cinema experience given and engagements provided. Over 50 late members now in good engagements. Three were accepted for Liners after one term's tuition.

VIOLIN and PIANO LESSONS.
Inclusive terms quoted for combined private lessons and classes.

SPECIAL NOTICE.
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Free Auditions every morning, and advice given.
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If YOU haven't a library, USE OURS. Music for all combinations. Note our prices.
24 Trios 2/9, 38 Trios 4/-, 50 Trios 5/-.
Small charge for extra parts.
Send suggestions.
Satisfaction guaranteed.
Only address, UNIVERSAL MUSIC AGENCY, 22, Great St. Andrew-street, London, W.C.2.

WANTED, French Horn for Band, Royal Marines (Chatham Division); if possible to double a string instrument; good prospects; no sea service; stationary band. Apply Lieut. CHARLES HOBY, Mus.Doc. (Oxon), Royal Marines, Chatham.

WANTED Known, Violin, 'Celio, and Bass Bows straightened, recambered, and rehaired a speciality. Prices: Violin, 2s. 6d.; 'Cello and Bass Bows, 3s. 6d. each; postage one way. R. & W. H. SCOTT, Bow Specialist, 17, Marlboro'-road, Blackpool.

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WANTED KNOWN,
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Latest and Best Cinema Music.
Lowest terms.
CALL OR WRITE.
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WANTED Known, Music for Hire: cinema, café, etc.; cheapest in London; distance no object. DAVIS, 3, Shepherd's Bush-road, W. 6.

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WANTED, Musicians to keep in touch with us for London and seaside engagements.
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Suitable MSS arranged, rehearsed to West-End public, and submitted to publishers.
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The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. £1,000 Worth of Music for use of Cinemas. Music selected to suit all films by EXPERTS FREE OF CHARGE. Catalogue, 20,000 pieces. Specimen parcel. Orchestra, 3s.; Piano Solo, 2s. 6d., post free.
Hire or Buy your Music from us.
Musicians and Vocalists Wanted to Register for Engagements.
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WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality; Orchestra from 3s.; Piano Solo, 2s. 6d.; carriage paid one way. 27, Edward-street, Stockton-on-Tees.

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WANTED Known, to Musical Directors and Leaders, THE NORTHERN ORCHESTRAL LENDING LIBRARY
Guarantees that you have Nothing But the Best Music.
Send 3s. for a week's supply of Orchestral Music.
THE NORTHERN LENDING LIBRARY,
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WANTED, by Miss Maude Niner, first-class offers for Summer Season for her ORCHESTRA; pier pavilions preferred. 1, Lunham-road, Upper Norwood, S.E.19.

**MUSICIANS' WANTS.**

WANTED, engt. by Musical Director (Violin and Piano), unexpectedly vacant through misunderstanding. 18 years' exp. Perfect fitting. Excellent library. Distance no object. Wire to-day: GOBBER, Blue Hall, Putney; Monday, Flat 3, 233, Pentonville-road, King's Cross.

WANTED KNOWN, VIOLINIST LEADER, FIRST-CLASS, SEEKS ENGAGEMENT; IMPRESSIVE SOLOIST FOR PICTURE HOUSE; REFS.; TRIAL TO PROVE ABILITY, IF DESIRED; SEASIDE OR MIDLANDS.
H. BERRESFORD,
MUSIC WAREHOUSE,
176, LONDON ROAD,
STOKE-ON-TRENT.

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WANTED, ENGT. BY BRILLIANT SOLO VIOLINIST, M. D. OR LEADER; ANY BUS. CAN BE HEARD WORKING NEAR MID-LANDS. ARTISTIC PERFORMER. TERMS MOD. PERMANENCY. HIGHEST REFS. GOOD OFFERS TO BOX 468, "THE ERA."

WANTED Known, Jazz Violinist, doubling Piano, seeks engagement. Young, good appearance, personality. Just concluded contract, Palais de Danse, Scotland. A musician, not a "busker." Ex. refs. Reliable. Offers to RAWSON, 10, Sweetbriar-road, Leicester.

WANTED Known, fine solo or orchestral Violinist desires summer engt., hotel, café, cinema, etc.; experienced all lines; strong tone and technique; library; can bring tip-top Pianiste; reader, extemporiser; pictures fitted. Good offers only. Box 465, "The Era."

WANTED, by Violiniste & 'Cellist, engt. in cinema or theatre; own library if required; joint offers only. J. SWANN, 62, Commercial-road, Hereford.

WANTED, engt. by Violin Leader or first-class Rep., experienced all lines; gent. OWEN, 20, Parkfield-street, Whitworth Park, Manchester.

WANTED, for Atlantic Liners, Cruises, etc., a few brilliant Violin Leaders with libraries, Pianists, 'Cellists, and Contrabassists, to register for summer season; only applications from strictly sober and gentlemanly instrumentalists considered; no uniform worn or ship's articles signed. ALFRED RIESS, National Entertainment Association, 22, Leicester-square, W.C.2.

WANTED, perm. Engt. by Violinist Leader or 1st-class Rep.; exp. any business; London and suburbs only; no afternoons pref. M.U. terms. Box 353, "The Era."

WANTED, Summer Engagements by BRILLIANT SOLO VIOLINISTE. CONTINENTAL EXPERIENCE. Genuine Artiste. Young. Photo and Press notices available. Box 367, "The Era."

WANTED Known, London Musical Director (violin) desires change; 20 years' exp.; abstainer; soloist; large up-to-date library; perfect fitting; London or seaside cinema, café, or hotel. Good offers only to Box 409, "The Era."

WANTED, by young Violinist, experienced dance, Engt., London district; would accept cinema. Box 412, "The Era."

WANTED, Engt. Violiniste and Pianist; London, café, or country cinema. VIOLINISTE, 97, Louisville-road, London, S.W.17.

WANTED, by exper. Dance Violinist, smart, young, evening engts. or deputising. 22, Arica-road, Brockley, S.E.4.

WANTED, Engt. as Rept. Violin or second; fine tone; experienced; good refs. Mr. H. FOREMAN, 114, Holgate-terrace, Holgate-road, York.

WANTED, by VIOLINIST (can double VIOLA), engagement Leader or Rept. H. VERNON, 28, Lonsdale-road, Barnes, S.W.13. Tel.: Riverside 1566.

WANTED, by expd. Dance Violinist, engts.; waltz, solos; leader. Best offers only to 215, Albany-street, N.W.1. 'Phone, Museum 1687.

WANTED, engt. by Violiniste (lady) with library. Can be heard playing Surrey cinema. Box 433, "The Era."

WANTED, engagement by Dance Violinist, doubling Banjoline; evenings. Young, smart. D. W., 13, Dagnan-road, Balham Hill, S.W.12.

WANTED, Engt. by Violinist-Leader, 1st-class library (1,000); 6 years' experience, cinema, hotel, etc.; excellent references; reasonable terms; anywhere. FREDERICKS, 9, Liverpool-road, Kingston-on-Thames.

WANTED, by 1st-class solo Violiniste-Leader, permanent or summer engt. in hotel; with or without own musicians (ladies); splendid repertoire; Press notices, etc. Write, LEADER, c/o Miss Love, 93, Hazellville-road, N. 19.

WANTED, by brilliant Violinist, engagement in hotel, café, or pier, South Coast preferred; liberty Easter; good offers only. Address Box 436, "The Era."

WANTED, cinema engt. by young Violinist with little orch. exp., London or S.W. Small salary accepted. 73, Atheldene-road, Earlsfield, S.W. 18.

WANTED, engt. as Leader or Rep. by young lady violiniste; fully experienced in any bus.; beautiful tone; fine references. BOHEME, 5, Vine-street, Holborn, E.C. 1.

WANTED, engt. by VICTOR MEDCALF original family combination, recognised one of the best in England for pictures; 2 violins, viola, 'cello, piano, and organ (reed); coast or country; highest references, genuine library 2,000 numbers; interview, any distance; pictures perfectly filled. Reindeer Hotel, Banbury.

WANTED, by Violiniste Leader or Rep., engagement (afternoon), cinema or café; library, London only, would deputise. 250, Amesbury-av., Streatham Hill, S.W.2. 'Phone: 4152 Streatham.

WANTED, by Rep. Violinist, situation (London preferred); accept small salary for further experience. "G.," 50, Merchant-street, Bow, E. 3.

WANTED, engagement by first-class Violinist, any business; open at once. W. H., 39, Store-street, Bedford-square, W.C. 1.

WANTED, engagement for summer season by experienced Violin-Conductor; brilliant soloist; extensive repertoire. Box 364, "The Era."

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WANTED, re-engt. by first-class Violinist, pictures or dances; ex. refs. Write, VIOLINIST, 17, Cambria-road, Camberwell, S.E.5.

WANTED, by Violinist, engt. as Rept., cinema or café; moderate salary. RATCLIFFE, 9, Cavershamroad, Kentish Town, N.W.

WANTED, engt. by Violinist; strong tone; cinema or dances; smart appearance. E. L. S., 9, Salibury-row, S.E. 17.

WANTED Known, exp. lady Violiniste, Rep., able to lead, seeks re-engagement in cinema. Write c/o M. SHERMAN, 14, East Arbour-street, London, E. 1. 'Phone: East 4375.

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WANTED, evening engt. by exper. young Rep. Violiniste, W. or S.W. London preferred; would deputise. I., 6, Rectory-road, Barnes, S.W.

WANTED Known, lady, young, experienced, requires position as Rep. or 2nd Violin in London. Miss H. DIAMOND, 10, Blythe-road, Bethnal Green, E.2.

WANTED, engt. Violin Rep., lady, exp.; London or provinces. 4, Mayfield-gardens, Sutton, Surrey.

WANTED, engt. by 1st-class Leader Violinist; large library; good offers only; fully exp.; any bus. 110, St. George's Park-ave., West Cliff-on-Sea.

WANTED, by Miss MAUDE NINER (late leader Criterion Restaurant, Piccadilly), good Seaside Offers from Easter onwards. 1, Lunham-rd., Upper Norwood, S.E.19.

WANTED, Engt. by brilliant Leader and Solo Violiniste; thoroughly experie'd; library; highest testimonials. EDITH L. MAINWOOD, G.S.M., 27A, Ravenstone-street, Balham, S.W.

WANTED, engagement as Leader; thoroughly experienced in cinema work; can open immediately; seaside preferred. COWLES, 80, Edith-road, West Kensington.

WANTED Known, experienced 'Celliste open to Engagement; deputy or permanent; café, cinema, or hotel 'Celliste, 115, Warwick-street, S.W. 1.

WANTED, by competent 'Cellist (lady), engt. in high-class cinema or café; seaside preferred. 25, Chichester-street, Chester.

WANTED, engt. by 'Celliste, Mid land town pref.; 8 years' exper.; terms mod.; refs. Box 464, "The Era."

WANTED, by 'Celliste (first class), good offers for seaside; at liberty April 7 to 29 and July 17 to Sept. 22. Soloist and splendid sight reader. Any bus. Can double piano. Address, Miss INCE, 13, Churchill-ave., Whalley Range, Manchester.

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WANTED Known, 'Celliste (lady) requires first post; artiste player, mod. salary. CELLISTE, 54, Seymour-place, Chelsea, S.W.

WANTED Known, 1st-class solo and orchestral 'Cellist at liberty March 27; over three years with Messrs. Bor and Paikin, Colonnade, Bexhill. REGINALD GANN, 11, Reginald-road, Bexhill-on-Sea, Sussex.

WANTED, engt., lady 'Celliste, fully exp., solo and orch., cinema or hotel. C., c/o Coenen-Bradly, 33, Great Windmill-street, W.1.

WANTED, by Double Bass, permt. engt.; fully expd. in all lines; age 37; easy terms; good refs.; open anywhere. BASSO, c/o Mrs. Humphreys, 42, Falkland-road, Hornsey, N.8.

WANTED, cinema engagement by Double Bass; thoroughly reliable. Box 446, "The Era."

WANTED, engt. by 1st-class expd. Double Bass Player for seaside hotel, cinema; jazz, etc. BASSO, 50, Oakington-road, W.9.

WANTED, engt. by 1st-class Bombardon or Souzaphone (combine Double Bass); expd. all lines; good refs.; any bus. HEATH, Vine Cottage, Milnthorpe, Westmorland.

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WANTED, engagement by 1st-class Flautist; excel. refs.; permanency and good offers only. FLAUTIST, c/o Lewis, 204, Beaumont-road, Bournville, Birmingham.

WANTED, engt. by exp. Flautist, Piccolo, soloist, military or orchestral; last season Gt. Yarmouth. Offers, FLAUTIST, 51, Potters-hill, Aston, Birmingham.

WANTED Known, lady Flute and Piccolo at present disengaged; fully experienced, brilliant soloist. FLAUTISTE, c/o Miss Hollins, 16, Oxford-street, Harrogate.

WANTED Known, 1st-class Flautist and Picc. wants engt., any biz. perm. pref., good refs. "FLAUTIST," Colonnade, Bexhill-on-Sea.

WANTED, Engagement by Clarinet, experienced sharp or flat pitch. ALFRED BENZING, 30, New-road East, Portsmouth.

WANTED Known, Clarinet (lady) dis.; would accept low terms for comfortable engt. Box 435, "The Era."

WANTED, engt. by thoro. exp. lady Clarinet; both pitches. S. GRIFFIN, Bundoran, Knockholt, Kent.

WANTED, engt. by Clarinet; at liberty March 23/25. Any bus. Over 20 years' experience. Ex. refs. Late P.O.W. Theatre, Mexborough, Empire, Bury St. Edmunds, 3 years 3 months, Hippodrome, Nottingham, 1 year 7 months, Empire Nottingham, 1 year 3 months, Hippodrome, Rugby, 10 months, Picture House, Retford, 1 year 3 months, Opera House, Scarborough, season 1924. ALFRED H. POPPLE, 85, Sycamore-road, Nottingham.

WANTED, Engt. by good Clarinet and E flat Saxophone; any bus.; good refs.; will dep. SAXOPHONIST, No. 2, Fransfield-grove, Upper Sydenham, S.E.26.

WANTED, by E flat Alto, B flat Sop., and Clarinet, pictures, dances, or any other bus.; good tone, and sight reader. SAX., 25, Neuchatel-road, Catford, S.E.6.

WANTED, Engt. by Clarinet, Mili. or Orch.; mornings and afternoons; London. DINGLE, 1, Ruspert-road, Westbury-ave., Wood Green, N.22.

WANTED, engagement by Clarinet, experienced; steady and reliable any business. Box 463, "The Era."

WANTED, by E flat Sax. and Clart., deputising for tea dances, or cinema; at liberty till 8 p.m. daily; first-class performer; ex Guards' bandsman. 'Phone: Streatham 4602.

WANTED, by brilliant Sax. and Clar. playing at high-class London restaurant, contract ending March 21, desires good offers. 15, Sternhold-avenue, S.W. 2.

WANTED, summer engt. by Saxo-Banjoist, good tone, showman; only good offers. HARRY WEEKES, Sax-Bajoist, Iffley, Oxford.

WANTED, engagement by a brilliant lady Saxophoniste, Alto and Baritone; sight reader. 3, Ryland-road, N.W.5.

WANTED Known, Alto Saxophonist (double Violin), used to good work, wants summer engagement; go anywhere; free April. 15, Broadwaterroad, Tottenham, N.17.

WANTED, Engagement by E flat Alto Saxophonist, dblg. Clarinet; young professional musician; excellent tone; perfect sight reader; straight or syncopated; permanency or odd dates. E. S., 3, Laburnum-terrace, Grove-road, Mitcham. 'Phone, City 1811.

WANTED Known, E flat Saxo., doubling Banjoline; young, smart personality; afternoons or evenings. SAX., 2, Fontarabia-road, S.W.11. 'Phone, Latchmere 4819.

WANTED, Offers for summer by expd. E flat Alto Sax, doubling String Bass; professional; ex. refs.; last summer Wembley Exhibition. SAX., 118, Lewis-flats, Fulham, S.W.6.

WANTED Known, Saxophonist (E flat and C melody), smart, age 21 years, seeks engagement; good tone, excellent refs., disengaged April. GUY SNOWDEN, 44, Athelstan-rd., Cliftonville, Margate.

WANTED, by Alto Sax., high or low pitch, doubling B flat Soprano, evening engts., dance; young, smart. 40, Bishop's-road, Fulham, S.W.6.

WANTED Known, disengaged, Saxophonist, Alto, Tenor, Clarinet; tone and extempore; public school. Box 452, "The Era."

WANTED Known, two young Saxophonists, used to working together, desire joint engt.; doubling on eight instruments. Box 451, "The Era."

WANTED Known, Sax. (Alto and Tenor) is open for offers after 18th April; revue or café. C/o 88, Packington-street, N. 1.

WANTED Known, well-known Sax. (Alto and Tenor) has few vacant dates. 88, Packington-st., N. 1. Clerkenwell 2944.

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WANTED, engagement by TOM DOWNIE, Cornet or Trumpet, double Violin; all the latest jazz effects; dance or any business. 35, Ongar-road, West Brompton, S.W.6.

WANTED, by Cornet experienced in any business re music hall, either 1st or 2nd; good refs. WRIGLEY, 253, New-st., Sutton, St. Helens.

WANTED, engt. by Trumpet, dance work only; finishing Rochester Palais, March 28. Write, TRUMPET, Rochester Palais.

WANTED Known, Trumpet Player desires Tuition in Orchestral Drumming by competent teacher. ADVERTISER, 84, Netherwood-road, W. 14.

WANTED, by Trumpet, engt. for coming season with dance band, seaside preferred; all effects; can be heard playing. 25, Elizabeth-street, Walworth, S.E. 17.

WANTED, by experienced Trombone, Engagement, any business; good deputy; also Bass or Euph. GOWER, 151, Lillie-road, Fulham.

WANTED, engt. by expd. Trombone (double Trumpet); any bus.; ex. refs.; novelty mutes. M. U., 9, De Grey-terrace, York.

WANTED, for Bostock and Wombwell's Menagerie on tour, good reliable Trombone and Horn players; sobriety indispensible; comfortable engagement to right men all year round. Apply HARRY HOLMES, Leader, Monday, Stoke-on-Trent; Tuesday, Tunstall; or permanent c/o Mr. Hallick, Tent Maker, Chertsey.

WANTED, engt. by Trombonist; competent and reliable. 234, Knutsford-road, Warrington.

WANTED, engt. by competent Trombone; can commence Whit-Monday; high-class ref. HOLLAND, 23, Park-lane, Thryberg, near Rotherham.

WANTED, engt., mili. or orch., by competent Trombone, mornings and afternoons. London. FROST, 26, Beulah Hill, Upper Norwood, S.E. 19.

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WANTED Known. Organist of important Cinema desires change. Solo, and with Orchestra. Tasteful playing. Transposition. Accurate memory. Apply, Box 440, "The Era."

WANTED, cinema engagement by experienced Solo Organist, Piano if required; regular deputising not objected to; South London preferred. Write ORGANIST, 80, Queen's-road, New Malden.

WANTED, engt. by thor. expd. Orches. Organist, pipe or reed; Piano (A.R.C.M.); mod. salary; London or provinces. 23, Cicada-road, S.W.18.

WANTED, by expd. Orchestral Pianiste (A.R.C.M.), engagement in cinema or café. M., 241, Seven Sisters-road, N.4.

WANTED Known, Pianist-Conductor of acknowledged ability; life's experience; highest refs.; invites first-class offers of permanency. Non-Union. Full orchestra of competent musicians can be supplied. Apply, Box 466, "The Era."

WANTED, engagement by Pianist Conductor, arranger and composer; vacant March 23; invites offers; any bus.; 25 years' exp. leading provincial halls; extensive library. Wife violiniste. Single or joint. GABRIEL, Hippodrome, Bolton, Lancs.

WANTED, engagement by J. D. Gabriel, Solo Pianist and Conductor; extensive library; highest refs.; vacant 23rd inst.; offers invited; any bus.; any distance. Wire or write to GABRIEL, M. D., Hippo., Bolton.

WANTED, engt. by first-class Orch. Pianist-Organist (gent.), any bus. CALOP, 20, Parkfield-street, Whitworth Park, Manchester.

WANTED, engagement by Pianiste, orchestral or solo; also Clarinet; joint or separate; over 10 years' London exp.; fit pictures perfectly. PIANISTE, 40, Lansdowne-road, Swindon, Wilts.

WANTED, engt. by expd. Pianiste in cinema trio or orchestra; good sight reader; high-class music. PIANISTE, 23, Baron-street, Sheffield.

WANTED Known, solo Pianiste, Soprano, disengaged for café, hotel, cinema, anywhere. MISS COOK, 165, Finborough-road, Earl's-court, London, S.W.10.

WANTED Known, Sunday engt. by first-class Solo Pianiste and Organiste, pictures; perfectly fitted, good sightreader. HAZELTON, 27, Daneville-road, S.E. 5.

WANTED, by Orch. Pianiste, cinema engt.; would deputise; mod. terms. Miss JAMES, 61, Cazenoree-road, N. 16.

WANTED Known, expd. relief Pianist will deputise. ISABEL HIRSTFIELD, 318a, King's-road, Chelsea. 'Phone: Ken. 9583.

WANTED, April 6, engt. by expd. Pianiste in cinema or café, as M.D. in trio; first-class library, pictures artistically fitted; or as Pianiste in large orchestra; good sight-reader, ex. refs. KENNEDY, George and Dragon Hotel, Baldock, Herts.

WANTED Known, expert Orchestral or Relief Pianiste, now disengaged. PIANISTE, 16, Coulson-st., Chelsea, S.W. 3.

WANTED, by Pianist, engagements for dances; sight reader; rhythm; exp. BIRD, 3, Prideaux-road, Clapham, S.W.9.

WANTED by expd. Pianist, Engts., jazz or straight; whole or part time. Young, smart, and reliable. London only. JACK EDWARDS, '5, Bloemfontein-avenue, W.12.

WANTED, Engt. by Pianiste; good refs. and appearance; dance or café. E. W., 98, Mitcham-rd., Tooting, S.W.17.

WANTED, by 1st-class solo Pianiste, re-engt.; 10 years experience in pictures and variety; highest refs.; library 1,000. PIANISTE, c/o Rae, 23, Causeyside-street, Paisley.

WANTED, engt. by brilliant solo and orchestral Pianist, exp. cinema; well up in Tavan, Alder, etc.; highest refs. Offers to PIANISTE, 90, King-street, Wallasey, Liverpool.

WANTED, Engt. by lady brilliant Pianiste, gold medallist, expd. in all branches; can open at once. ALLEN, 10, Orchard-gardens, Goodmayes, E.

WANTED KNOWN. HAROLD BEVAN, THE WELL-KNOWN BRILLIANT ORCHESTRAL PIANIST, VACANT. FOR CINEMA OR HOTEL ENGAGEMENT. HIGH CLASS ONLY. ALL ORCHESTRAL ITEMS, BOTH CLASSICAL AND MODERN, PLAYED EFFECTIVELY AND BRILLIANTLY. EXCELLENT TECHNIQUE, COMBINED WITH SIGHT-READING AND EXPERIENCE SECOND TO NONE. AUDITION ANYWHERE. 2, GARDNOR-ROAD, HAMPSTEAD, N.W. 3.

WANTED, engt. by lady Orch.-Pianist 10 years' exp.; high-class musician; could act as Mus. Dir. and leader. M. FABRY, 19, Barnard-hill, N.10.

WANTED, engt. by Pianist for summer season. Expert sight reader. Jazz or straight. Concert, café, cinema, or dance. 10 years' exp. Smart appearance. TAYLOR, 42, Queen Alexandra-road, North Shields.

WANTED Known, OLIVE EYLES, experienced Orchestral-Pianiste, disengaged. 89, Shirland-gdns., Maida Vale, W. 9.

WANTED Known, RON. GRAY, syncopated dance pianist, open for good offers for summer season; latest synco. and rhythm; smart young vocalist, with or without banjoist and drummer; also free for 21st and 28th. Gerrard 4947. 3, Park-avenue, Bounds Green-road, N. 22.

WANTED KNOWN, LADY PIANISTE AND VIOLINISTE (XYLOPHONE AND UKALELE IF WANTED) NOW DISENGAGED; LATEST NEW YORK AND LONDON FULL BAND; FIRST-CLASS OFFERS DANCE MUSIC; COULD SUPPLY ONLY. BOX 472, "THE ERA."

WANTED, engt., two Englishmen, first-rate Pianist and Violinist, accustomed to high-class hotels and restaurants; classical and good light music; terms moderate for long contract; own library; disengaged shortly. H., c/o Clark, 15, Wellington-road, Hastings.

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WANTED, engt. by brilliant Pianist, cinema or café. Offers to PIANIST, 2, Arlington-avenue, Hilton Park, Prestwich, Manchester.

WANTED, engt. by cinema Pianiste, exp., orch. or relief; large library. A. B., 72, Sylvan-ave., Wood Green.

WANTED, engt. by Orchestral and Solo Pianist, at present with municipal orch.; terminates March 24; first-class references. P. M., 12, Springfield-road, Bexhill-on-Sea.

WANTED Known, Pianist and Drummer, jazz or straight; pres. engt. terminates end of Mar. Audition given. Best offers to Box 442, "The Era."

WANTED, by Pianiste (male), cinema engagement; solo; relief; South preferred. REDPATH, 36, North-road, Preston, Brighton.

WANTED Known, Cinema Pianiste, disengaged, permanency or deputising; experienced. "M.," 2, St. Thomas-square, Hackney.

WANTED, engt. pic., Piano-Organ (gent.), reliable (any dis.). 10, Swing Gate, Berkhamstead, Herts.

WANTED, engagement by Jazz Pianist; synco. memo; young, smart, showman; fox-trot and one-step soloist. MacQUEEN, 39, Craigpark-street, Glasgow.

WANTED, by Pianist Vocalist (A.R.C.M.). Easter engagement at seaside; splendid reader. Miss EVETTS, 3, Clifton Gardens, W. 9.

WANTED, by Dance Pianist, London, engagements; has run own bands, Cambridge; expert rhythm, syncopation; audition by appointment. Write LAURIE, 8, Knaresborough-place, South Kensington, S.W. 5. 'Phone: Western 6879.

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WANTED, Engt. by Banjo; correct chords; ex. vocalist; dbg. Drums; Orchestral if desired; town, etc. WARNER, 7, Robert-st., W.C.1. Mayfair 6517.

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WANTED, by Banjo, practice with small Dance Band; evenings. PEM., 18, Cornwall-road, W.11.

WANTED, by Tenor Banjoist, evening engagements; good sight reader and rhythm. 29, Tabley-road, Tufnell Park, N.7.

WANTED, engagement by Banjo, voc., dance, etc.; exp.; good acp. J. BARCLAY, 7, Kingsley-place, Stanford-road, Kensington.

WANTED, engt. by Banjo Tenor or G; double Violin; any bus.; also lady Pianist. 155, Sumatra-road, West Hampstead.

WANTED, engts. by Banjo and Banjoline; life musician; sight and memorise; series or odd nights. BANJO, 159, Lupus-st., Victoria, S.W.1.

WANTED, by Banjoist, Evening or Summer Engagement. 21, Albion-square, Dalston, E.8.

WANTED, engts. by experienced Banjoist; dance work. H. BOTTEN, 61, Poynton-road, Tottenham, N. 17.

WANTED Known, Miss MAUD GALLOWAY, dance banjoist, now at liberty. Apply "Fernville," Fortis Green, N. 2. 'Phone: Mountview 2476.

WANTED, engts. by reliable and experienced Dance Banjoist ("Vega" long arm); full chords and synco.; can supply own parts; terms reasonable; open for 28th March. Summer contract required for banjo, piano, and drums (jointly or singly). CAWLEY, 137, Alscot-road, S.E. 1. 'Phone: Vic. 5219.

WANTED Known, Jazz Drummer, experienced; good outfit; willing to join a band or odd nights. TILLSON, 80, Sarsfield-road, S.W. 12.

WANTED, Engts. by Dance Drummer; would deputise. CLARK, 48, Limes-avenue, New Southgate, N.11. 'Phone, Holboro 2622.

WANTED Known, smart young Dance Drummer, expd., requires summer engts.; distance no object. DRUMMER, 12, Plevna-road, Tottenham, N.15.

WANTED KNOWN, VACANT 8 WEEKS FROM JUNE 1, TYMPANIST, ETC.; ACCURATE TUNING, SIGHT READER, EXPERT EXECUTION; FULL SILVER AND WHITE KIT. BOX 376, "THE ERA."

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WANTED, immediate engts., odd or permanent, by Singing Dance Drummer; young, smart London experience. DRUMMER, 50, Burghill-road, Sydenham, S.E.

WANTED Known, Drums, Tympanis and Effects, vacant 23rd. JOE GABRIEL, Jun., Hippo., Bolton.

WANTED Known, Drummer with Tymps. desires change; straight or dance. Where can be heard, c/o 603, Fulham Park-gardens, S.W.6.

WANTED, engt. by high-class Tympanist, accustomed to high-class concert and symphony programmes and jazz; last six years with municipal orchestras; invites offers for season. Tymps., Bells, Glock., Xylophone, Drums, and Effects. Box 469, "The Era."

WANTED, by smart young lady Drummer, summer season; experienced straight and dance. M. PALMER, 4, Norfolk House, Brixton Oval, S.W. 2.

WANTED, engt. by Tympani, drums; experienced any business; liberty for season; military or orchestra. 15, Lavender-ter., S.W. 11.

WANTED Known, Tympanist, Double and Trap Drummer, exp. and a capable sight-reader, desires change; tip-top kit and refs.; young and smart; first-class cinema preferred. Offers to Box 448, "The Era."

WANTED Known, Drums and Tympani, Viola or 2nd Violin, disengaged; genuine musician, good sight-reader; just finished four months' season; good reference. KING, 22, Cromwell-road, Crosshill, Glasgow.

WANTED, engt. by lady Drummer, doubling Piano; exp. cinema, etc. Write, "A," Box 441, "The Era."

WANTED, by experienced Dance Banjoist, engts., vacant 14th. AGNEW, 7, Kingston House, Camden-street, N.W. 1. 'Phone: Victoria 8020; Ext. 33.

WANTED, by Dance Drummer, engts., voice good; just finished contract at Grand Hotel, Aberdeen. F. BARSHAM, 43, Landseer-road, Enfield.

WANTED, by experienced London Dance Jazz Drummer, café, cinema, or dance hall. Resident preferred. Offers, Box 443, "The Era."

WANTED, by first-class Dance Drummer, evening and summer engagements; straight or jazz; good sight-reader. Write, J. M., 17, Munster-square, Regent's Park, N.W. 1.

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WANTED Known, expd. Drummer, just finished long contract with well-known band; contract or gigs; would double tenor sax. 'Phone: Latchmere 4819. 2, Fontarabia-road, S.W. 11.

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WANTED, by the Nora Freeley Dance Trio (and straight), engagements for dances, masonics, and socials; vacant Easter. All coms. to Manager, ALFRED REYNOLDS, 35, Claptoncommon, E.5. 'Phone: Clissold 2084.

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WANTED Known, available for Wembley engagements, dances, hotels, cabarets, hunt balls, etc., Ralph Vernon's Orchestras, comprising both instrumentalists and vocalists, glee singers and concert artists, with up-to-date latest American syncopation. Apply to the Director, Capt. VERNON, 50, Holland-road, W.14. 'Phone, Park 4378.

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# THEATRICAL MANAGERS' ASSOCIATION.

## ANNUAL MEETING AND LUNCHEON.

The members of the Theatrical Managers' Association held a luncheon on the occasion of their annual meeting at the Royal Adelaide Galleries on Thursday afternoon. The President (Mr. Toni B. Davis) was in the chair, and those present included

Viscount Burnham, Sir Park Goff, M.P., Messrs. R. H. Gillespie, Henry Mills, James Glover, Sir Arthur Carlton, Commander Kenworthy, M.P., W. W. Kelly, Herbert Blackmore, Edgcombe Brighten, Cecil Barth, A. Burdett, J. E. B. Beaumont, H. A. Bromfield, W. Bailey, Henderson Bland, E. H. Bull, B. Blaeberg, Otto Culling, J. W. Cowdery, Oswald Cray, J. H. Curry, Sidney Cooper, R. H. Dix, S. C. Dorrill, Peter Davey, E. J. Donville, A. Demitti, A. Douglas, C. Doran, Ephraim Lee, W. J. Firth, F. H. Gaylor, Arthur Gibbons, J. F. Graham, G. Gladwin, H. C. Haycock, G. Bannister Howard Guyton Heath, A. F. Henderson, C. F James, F. S. Jennings, Murray King, Lawson Lambert, F. R. Littler, Mrs. Mouillot, Mrs. Bennett, G. T. Minshull, R. Macdonald, W. Melville, G. Millilees, G. Manship, L. Moreton, W. F. Morton, H. V. Neilson, E. Taylor Platt, Peter Page, Percy Rowland, F. W. Roberts, Louie Riehll, Herbert Redford, H. W. Rowland, Herbert Ralland, Arthur Shirley, P. M. Selby, Leon Sadberg, W. N. Tate, Albert Voyce, W. P. Watkins, Chas. Watney, Alfred Wareing, F. W. Warden, H. J. Worswick, and C. Watson-Mill.

Viscount Burnham, in proposing the toast of "The Managers' Association," said he was very glad to be among them, and he did not feel out of place in such a gathering as that, as he was a grandson of a theatrical manager (Benjamin Webster), who played a great part in the theatrical history of London for well-nigh half a century. He still had in his possession a gold medal presented to Ben Webster by the company at the Haymarket Theatre some 80 or 90 years ago. He was very pleased to find them in such excellent spirits, although they had good cause for discontent at the present time. He did not know why it was that the policy of Parliament seemed mainly directed against the higher forms of the dramatic art. Some abatement had been made in the entertainment tax, but nothing had been done to raise the public taste by giving any relief to the theatres in which those present were interested. He was not sure what they would do but for the relief given by the dole, but it was only in those centres of population where the system was in full swing that theatrical managers could expect to get much profit out of the touring companies. They had to face competition of no mean kind. In London, at any rate, society plays were the order of the day, but the public seemed to find their amusement not so much in the theatres as in the Courts of Law. It was very difficult to compete with these attractions, and the theatrical managers had his sympathy. Referring next to the Association, his Lordship said it was started by his dear friend, Sir Henry Irving, for the purpose of protecting the interests of the theatrical managers in general, and resident managers in particular; and like other institutions it had suffered from the earthquake of the war. Its policy had somewhat changed. At first it mainly interested itself in domestic matters, such as competition with the music-halls; but it had enlarged its activities and now took part in arbitration when labour disputes occurred. In conclusion Lord Burnham spoke of the alliance that existed between the Drama and the Press, referred to it as honourable to both and at the same time essential to both. With the toast he coupled the name of Mr. James Glover, who was so well known to the members of his own family, as well as to all present.

Mr. James M. Glover, vice-president, responding, said Mr. Ben Webster, the grandfather of Viscount Burnham, was one of the most eminent and respected manager-dramatists of the early Victorian era. Their distinguished guest that day was really one of them. He was born in rose pink in the prompt entrance of the Old Vic., where his grandfather trod the boards 100 years ago at the time that Waterloo Bridge was built of stone, and not as now by wood. The age of Webster was associated with drama that would never die. It was their honest drama, pure drama, and domestic drama. Now we got drama of dirt, diamonds, and profligacy. People said that the drama was dead. But the drama was a funny thing. It was always being reported to be dead, but, like Queen Anne, it only kept alive by having a press agent periodically to announce that it was dead. They of the Theatrical Managers' Association were not the producers of the dramas. They were the purveyors, and they thought that the goods were not delivered from London as they were in the good old days of Irving, Tree, Alexander, Augustus Harris, A. and S. Gatti, and Wilson Barrett. Then they had the drama of delicacy and delightful dialogue. Not one-third of the London successes produced nowadays ever drew a penny in the provinces, and very few of them ever took an encore.

Mr. Glover, in a further tribute to Lord Burnham, said that he had personally experienced many kindnesses from the hands of his father—then Sir Edward Lawson,—who had come to the rescue of many a sinking theatre. There was a notable case, and he had waited years to say it. He was once present when the accountant was told by the late Sir Augustus Harris that the Duke of Bedford wanted £3,000 rent, or he would shut Covent Garden. Harris was worried, and he had an invitation to meet the Prince of Wales for the week-end at Lord Burnham's father's house. On the Monday he returned with the £3,000, and they all wondered where he got it from so quickly, till they noticed that some of the notes were stamped "Beaconsfield."

In the unavoidable absence of Sir Alfred Butt, M.P., Commander Kenworthy, M.P., proposed the toast of "The Chairman." He said that Mr. Davis had been in theatrical management for over thirty years. Ten years ago he succeeded Cyril Maude as president of the T.M.A., and had been its president for ten years. During his direction it had flourished enormously and had increased from 50 to 120 members. He had taken an important part in all the theatre economies of the war, when difficulties of transport, strikes, and shortness of labour had to be negotiated. During Mr. Davis's tenure of office amicable arrangements had been made with the P.R.S., M.U., and kindred societies to their mutual benefit. He had also arranged joint directorship with the Society of West End Managers, and arranged for them to share the T.M.A. offices and secretary, which was all for the commercial good of the entire profession.

The Chairman, in response, said he wanted first of all to say to strangers that the title of the Association was to-day a little misleading. It arose from the fact that it was originally the only theatrical association, but since then the West End Society had been formed, and theirs was now really a Provincial Theatre Managers' Association only. The Association was founded in 1894, his previous successors in office being Sir Henry Irving, Sir Herbert Tree, and Mr. Cyril Maude. When he was elected president ten years ago, the annual subscriptions amounted to only £286 per annum, and the Association had no banking account and no office. He persuaded the members to agree to double the subscription, to take an office, and open a banking account. By next year the subscriptions had increased to £714, and they had increased each year since so that their annual subscriptions now amounted to £972, of which £720 was in respect of provincial theatres. They had made a most important innovation by appointing a Parliamentary representative. Their interests had never properly been watched in the House of Commons. Mr. Davis proceeded to give details with reference to the activities of the Association, and mentioned that the expenditure in 1914 was only £261, but in 1917 it rose to £808, in 1922 to £1,596, and in 1923 to £1,690, in spite of the fact that the salaries payable for the staff had only increased by £100. The Association was of great value in voicing objections to the many restrictions that were sought to be placed by legislation on their industry, in presenting petitions, memorials, etc, and it was deserving of the support of all managers. The annual report showed that a number of subjects had been dealt with during the past year, and in addition there had been Conciliation and Arbitration Boards which had enabled members to adjust trade disputes practically free of expense.

They had registered a joint stock company which had enabled them to trade if they had an opportunity of doing so. Their legacy of troubles from the war were now principally represented by the entertainment tax, summer-time, and the serious opposition of broadcasting, all of which were receiving the attention of the Association, as well as kindred associations, and if the industry would present a solid front he thought in time they would get some adjustment of their troubles and burdens; but union among theatrical managers was a very difficult thing to achieve, as their interests were so divergent.

Mr. R. H. Gillespie proposed the toast of "The Visitors," and in doing so took the opportunity of thanking the members of the Association for electing him one of their body. He admitted that he was more or less a competitor with the Association, as there was a distinct tendency on the part of those he represented to enter into competition with the theatrical managers. With the toast he had the honour of coupling the names of Sir Park Goff, M.P., who had acted as one of the King's messengers during the war, and now they would like to have a message from the King that the entertainment tax had been abolished. He was reminded that the Government asked theatre and music-hall managers to keep their houses open as providing amusement to relieve the public mind at critical times; while at other times they were regarded as a joke.

Sir Park Goff, M.P., made a humorous speech in response to the toast, and referred to the Theatrical Managers' Registration Bill before Parliament, remarking that as vice-chairman of the Entertainments Committee in the House of Commons he promised to do all in his power to further the interests of the theatrical profession.

## "BETTER DAYS"

### At the Hippodrome.

A new revue, with book by Lauri Wylie, lyrics by Clifford Harris, with additional scenes by P. P. Weston and Bert Lee. Music composed and arranged by Herman Finck; dances and ensembles by Edward Dolly. Produced by Julian Wylie.

"Better Days," the new Julian Wylie revue, was seen first at the new Empire, Liverpool, on Monday, March 8, and was noticed in these columns last week. The "try out" at Liverpool has improved the show, and on Thursday last, when it was played to an enthusiastic audience at the London Hippodrome, we were given a finished performance, in which there was scarcely a hitch from start to finish.

The Hippodrome has had a wonderful run of great successes, but "Better Days" should beat the record. There is a brilliant cast, plenty of bright music, a witty and original book, and a fair share of delightful spectacular scenes. The outstanding thing in the revue, however, is the fine colouring. The broad, rich decoration in the scenery strikes a fresh note in a revue, and the dresses and effects are as charming and pretty as the beautiful background.

In the first half there is the slightest of ideas to hold some of the scenes together. An author (Mr. George Baker) discovers in the "Brighter Chelsea" Club that what is needed is a new heroine. So he is escorted by a whimsical Peter Pan, in the person of Mr. Stanley Lupino, to "A Land Fit for Heroines," where he interviews Cinderella and many another pantomime and musical-comedy heroine, and finally carries off "Peggy-the-last-born," prettily played by Miss Madge Elliott, whose singing and dancing throughout the revue is one of its great attractions. The author and his new heroine appear again spasmodically, but the inventors of the revue have wisely refused to be tied to a plot. They discover, however, the Joy Theatre, in which a play by Mr. Chesterfield (acted by Mr. Bernard Dudley in a well-known make-up) is given. This Marionette drama is excellently enacted by Mr. Lupino, Miss Connie Emerald, Mr. Phil Phillips, and Mr. Larry O'Brien, who give a remarkably good idea of puppets on strings.

Miss Maisie Gay has an amusing scene in which this amazingly versatile comedienne gives the audience an idea of one of her mornings. It is divertingly funny, and so is Mr. Stanley Lupino in his attempt to get past the stolid policeman into the Members' Entrance of the House of Commons. His song, "The Hen Laid An Egg: Could Lloyd George Do It?" for inconsequent humour is one of the great hits of "Better Days." The Irish song and dance for Miss Connie Emerald and the Company is another popular feature of the first part of the programme, and the ballet "Beads," with its exquisite colouring and superb dresses, is magnificent. Miss Ruth French and Mr. Anatole Wiltzak danced exceedingly well in the "Coral" scene, and Miss Madge Elliott led the chorus finely in the closing "Show Case" scene.

The Gilbert and Sullivan burlesque, "A. G. and S. Cocktail," is certainly the most original item in the very entertaining programme, and it is as witty, both in its ideas and the execution, as anything we have had in a revue. The scene is a higgeldy-piggeldy mixture of various well-known settings, and characters from the various operas appear in a haphazard fashion. Mr. Herman Finck's music is near enough to the well-known scores to be easily recognisable and yet sufficiently different to be a burlesque. It is all good-humoured fun which lovers of Gilbert and Sullivan should admire. Mr. Stanley Lupino caught Mr. Lytton remarkably well in a quick-fire number, Miss Maisie Gay was extremely good as Dame Contralto, and Mr. George Baker sang well and caught the spirit of the "spoof" as Nanti Booh. Mr. Michael Fokine's Ballet, "Frolicking Gods," was pleasantly reminiscent of the Russians, and the costumes of the visitors (designed by Miss Dolly Tree) in the opening scene were charming. Miss Ruth French's dancing as one of the mortals who caught the frolicksome statues unawares was perhaps the best achievement in the ballet.

One of the funniest sketches was her spoof patriotic drama, "For the Flag," with Mr. Lupino as the General in the frontier fortress, which is surrounded by hostile natives, and Miss Maisie Gay as his young and innocent wife. They hear the sounds of bagpipes, the Grenadier Guards, and the boy scouts, and, as they are about to salute the flag, the soldier announces that the rescuers have lost their way! Finally the general's wife, instead of shooting herself, kills her husband, when the presentable young Indian prince, Sadar Ali, appears! This bright little affair is most amusingly acted by Mr. Lupino and Miss Gay. Other entertaining items in the show include, of course, Wylie's Vocal Band, which finally brings down the curtain—a clever stage dance by Miss Connie Emerald and the girls, and a very pleasing, spectacular scene

(Continued at foot of next column.)

## SEATS AT THE PLAY.

[To the Editor of "THE ERA."]

Sir,—In reference to your remarks in to-day's "Era" concerning pit and gallery seats being bookable in advance, at the Gallery First Nighters' Club annual dinner, on Sunday last, in proposing the toast of "The Club," I reiterated our members' objections to the system. Further, I would remind you that at the great debate on this matter at the O.P. Club there was an overwhelming majority against these seats having to be booked.

To secure a seat thus necessitates a special journey to the theatre, which is altogether inconvenient to those who are not "on the dole." Again, pit and gallery patrons are seldom certain of being able to go to a theatre on any particular night, as they are often unexpectedly detained at business.

The theatres which have adopted the system have lost the patronage of myself and other playgoers. They have also afforded persons (who can purchase upper circle seats) an opportunity to secure seats in the pit and gallery, to the financial loss of the theatre.

On the one occasion I occupied a booked seat in the gallery, I noticed the lady in the adjoining seat depart from the theatre in a luxurious six-cylinder motor-car.

I am strongly in favour of the police prohibiting seats outside theatres. Hordes of women who have apparently nothing to do, and can afford to hire a camp stool, wait half the day outside theatres. If they were compelled to stand, they would not wait an hour. These people frequently take up all the available accommodation, and crowd out the playgoers who cannot leave work until six o'clock.

By prohibiting these seats, the length of the queue would be shortened, and the obstruction on the pavement considerably reduced.

No person should be allowed to reserve a place in the queue by paying a messenger boy to wait for hours. If they can afford to do this, they are in a position to pay for the upper circle.

Another grievance is that of plays commencing later than eight o'clock, and ending two minutes after another "Closing time"! 8.30 or 8.40 is far too late to begin, and the meagre entertainment provided keeps many playgoers from certain theatres.

In conclusion, I can only hope that some of the points I have raised will be considered by managers of London theatres.

I am, Sir, yours faithfully,
ARTHUR WERE,
Past President, Gallery First Nighters' Club.
Gallery First Nighters' Club.
March 14, 1925.

## "THE VANITY BOX"

### At Nottingham.

Tom Arnold's latest revue, "The Vanity Box," is notable for the opportunity it gives Miss Mona Vivian, its leading lady, of proving her versatility. She scores several individual successes, but none is greater than her twenty minutes of singing and dancing towards the end. Her greatest asset is her unbounded energy and obvious enjoyment of her work. She gave imitations of Lily Morris and Nora Bayes, danced to the choruses of every song in the most spirited manner. In a Dutch number she was accompanied by a troupe of dancers dressed in pretty frocks of the Low Country.

The ensembles are probably the outstanding achievement of the producer. An effective minuet danced in an old-world garden with Miss Vivian, as a frill be-hooped maiden in Victorian bonnet, and later as a fairy, was charmingly effective. A Scottish number enacted with Edinburgh Castle in the background and the chorus dressed as Highland laddies, had plenty of swing about it, whilst the chorus also have a dance of their very own. One of the funniest scenes is the mock performance of a Chinese drama, in which the property man forgets to provide the necessary articles. Will Hay was very good as the villain, whilst Miss Vivian made a fleeting appearance as a black velvet clad heroine. A burlesque on the wireless-crazed man was also good fun.

There are several good workers in the cast, including Jimmy Plant as the juvenile and Miss Alice Watts as the singer. Tiller's Vanity Girls were responsible for several smart and intricate steps.

"The Vanity Box" was written and devised by Joseph Hayman.

### THE NEW BLIND BALLOT.

The New Blind Ballot, which has been organised by the National Institute for the Blind, one of the oldest established charities in Great Britain, closes on March 31. The sum of £10,000 has been placed on deposit with the Westminster Bank Limited as a prize fund, and of this sum £5,000 is offered as the first prize, £2,000 the second prize; and £1,000 the third prize. There are 264 other cash prizes. Any of these may be won for 2s. 6d. The competition is an interesting and simple one. Tickets are obtainable from the Blind Ballot offices, Palace Chambers, Bridge Street, Westminster, and our readers are reminded that they must "hurry" if they desire to enter this sporting competition, and at the same time render assistance to this most deserving cause.

(Continued from preceding column.)

in which the chorus is arranged as Sprays of Wisteria on a lattice work.

The fine dancing by the Hippodrome Eight deserves a special word of praise, and others who help to make "Better Days" so successful are Miss Kitty Fielder, Mr. Berham Dench, and Mr. Claude Anthony.

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## "ON WITH THE DANCE"

Revue produced by Mr. C. B. Cochran at the Palace, Manchester, on Tuesday, March 17.

Mr. C. B. Cochran's production of "On With the Dance" at the Manchester Palace on Tuesday evening will probably rank as one of the most sumptuous achievements in the history of revue. The book and lyrics are by Noel Coward, who has also a hand in the music along with Philip Braham. The book itself is rich in diversified material and beauty of suggestion. Of all this advantage the producer, Mr. Frank Collins, has taken full toll. Handicapped by a too short period of rehearsal, the programme on Tuesday did not run quite in sequence, but this does not matter in revue; it may be added that the production is so ample that several items had to be omitted, and, *en passant*, that entitled "Poor Little Rich Girl" might have been deleted in favour of one or other of them, for it was the only scene that dragged; the performance, nevertheless, was surprisingly smooth. It opened with a fine scene depicting the multifarious comedy details of a popular Parisian café, in which practically all the players are introduced. Of these the outstanding attraction is Mdlle. Alice Delysia. She is an artist whose methods are unobtrusive, and whose effects are occasionally lost on the many by reason of their subtlety; but personality told immediately she made her appearance, and her success was never in doubt. Of the many hits she made—one may specialise her "Vanoni" number in the Empire Theatre scene, 1890, and also the song by Worton David and Godfrey, "That Means Nothing to Me," which was encored. She showed wonderful artistry, most delicate and convincing, in the railway carriage scene, "Travelling Light," along with Nigel Bruce and Ernest Thesiger. Other appearances were spectacular rather than comedy, but all were attractive, graceful, and clever. The most remarkable scenes include the Gaiety Theatre in 1888; the Moulin Rouge 1888-90; a typical Hogarth impression called "The Rake," which is like a picture of the times come to vivacious life; a comedy of "Class" from two points of view, played by the same artists taking opposite stations of life; and a very piquant and amusing rendering of a vicarage garden party in the musical-comedy style. These are episodes independent of those which are devoted to the justification of the title, and which are carried out with extreme beauty of staging and dress, and as much of virile talent as the most exacting could desire. These dancers, thirty of them, are headed by M. Leonide Massine, the dancer and producer of Diaghileff's Russian Ballet, and Massine himself does some startling and wonderful solo work. There is astonishing work also by Amelia Allen, whose evolutions as "The Serpent" are remarkably graceful, and striking "pictures" by Toshiko and Ashida. Other special features are the inclusion of the Sterling Saxophone Four, and Imre Magyari and Tzigane orchestra, both of these combinations being vastly enjoyed and picturesquely used. So fine is the production, in short, that at times it soars quite above the region of revue. It is probable that some of the more elaborate effects will be sacrificed to make room for more comedy, of which there is some lack in the first half, but Tuesday's huge audience, carried away by the sheer beauty of the staging and its motif, pronounced it enthusiastically a success as it stands, and to this Mr. Cochran, Mdlle Delysia, and Mr. Noel Coward responded appreciatively, each paying due regard to the contributory efforts of the cast.

It is a very big cast, and it is almost invidious to make selections, but Mr. Nigel Bruce should be particularly mentioned for his easy and finished impersonations, and an appreciative word added for Messrs. Lance Lester, Douglas Byng, Ernest Thesiger, Fred Winn, Terry Kendall, and Misses Hermione Baddeley and Violet Gould. Mr. J. B. Hastings conducted the orchestra in excellent style.

## "GOING UP"

### At the Alexandra, Stoke Newington.

Elegantly staged and excellently performed, this Gaiety musical comedy is pursuing its successful career here this week. It is refreshing to get a plot now and then, and the audience follow with keen appreciation the fortuitous circumstances which compel that bogus aviator, Robert Street, to take his first and last flight, and share the crescendo of excitement—so well worked—which attends his success. R. Barrett Lennard is all that can be desired in the part, showing brilliant comedy powers which can alternate from gay to grave instanter. Of course, Ivy Close is a charming Grace Douglas, whom it is a delight to see and hear all the time. Stanley Browne, the mechanic, is forcible, funny and business-like, while Tony de Lungo as Jules Gaillard preserves an admirable French accent and gestures both in dialogue and his charming singing. Claudia Guillot as a masterful wife is delightful, and Gladys Francis is a lively soubrette. Other parts are well played by Boffey Cole (stage manager), Arthur Stanley, Jack Key, Paul Chalfont, and Rex Rodgers, and there is graceful dancing by Violet Rosseau.

### "THE DANCING MISTRESS"

**At the New Scala.**

Performances of "The Dancing Mistress" are being given at the New Scala this week in aid of the Royal Dental Hospital of London. Miss Winifred Nathan, who presents the show (by arrangement with Sir George Dance), has got together a very capable company, not the least successful part being the presence of a vivacious and intelligent chorus. Scenery, effects, and costumes are all satisfactory, and praise must be accorded Mr. Frederick G. Lloyd's "production," and Mr. Alan J. Kirby for successfully wielding the baton over the orchestra.

Miss Elsie Otley was admirably suited to the title rôle. She is a pretty and dainty lady who sings very sweetly, and whose acting was quite commendable. Mr. Clement Wood as the butler (sometimes bookie) was very funny, and Mr. Kenneth Hame was well cast as Lord Lyndale, in love with the dancing mistress. Mr. Rex Joseph as the Baron Montalba secured the vocal honours for his fine singing, and Mr. Wilfrid J. Brook scored the comedy points in his delineation of the airman, Teddy Cavanagh, with excellent effect. Miss Winifred Nathan was the life and soul of the piece as Mdlle. Touchet, the French mistress. She scored her points easily, and did not over-act. The Jeanie McTavish of Miss Dorothy Finck, whose Scotch dance was loudly encored, was another excellent impersonation. Miss Nellie Elsie was sufficiently sinister as Miss Pindrop, and Miss Eloise Bridgman made a dainty Bella Peach. Messrs. F. W. R. Anderson, Leonard Staines, John Lines, Stanley Leonard, Trevor Sherwood, and Harold Warwick, and the Misses Queenie Sherwood and Yvonne Leon, in other parts, were excellent.

A first visit is being paid to the Empire, SOUTH SHIELDS, by the George Edwardes production, "Madame Pompadour." The atmosphere of the period is splendidly conveyed, and ample justice is done to the piece by a thoroughly capable company, among whom are Doreen Langton, Maude Olna, Arthur Lucas, Cedric Percival, and Harry Rousby. Mr. Will H. Glaze presents "The Man with Three Wives" at the Alexandra, and the repertoire company still includes Betty Seymour, Harry T. Wood, Robert Montelgle, Hilda Barry, and Eva Elwes.—Eric Randolph, the vagabond vocalist, assisted by Vera d'Arba at the piano, appears at the Queen's; and the Palace bill contains Jim Nolan, comedian, and the Brothers Lloyd, entertainers.

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# FROCKS AND FANCIES.

*Contrasting Coloured Hems, and Frocks with Spots—The Latest Fashion, Surprise Frocks—The Lelong Show—Tucks, Flowered Materials, and Black Lace Predominant—Fashions at the Everyman—"Dancing Mothers."*

How careful you have to be about your clothes if you are on the stage, since you are expected to be just a little in advance of any but the most enterprising of the Paris designers! I learned the other day that two-thirds of the Society women who go into a famous little shop for their lingerie and their negligées demand a copy of the marabout-edged coat of double chiffon that Gladys Cooper wore in "Diplomacy."

### Your Summer Frock.

There are prophecies in "No, No, Nanette"—and, funnily enough, I thought that the principal's frocks were not quite so successful as those for the chorus! I gather that you will be quite safe if you arrange to have your summer frocks made with a hem of a different colour. There were pale pinks with rose pink hems and mauves with hems of violine, and a number of little white frocks which had net hems and tucked net pockets and vests. Waists were slightly higher, and the godet skirt was much in evidence.

### Shaded Frocks.

The so-popular shaded frocks have taken on a new guise. The one Joan Barry wore in this excellent play had the shaded effect produced by spots: they were tiny at the shoulders and gradually increased in size until they were as big as soup-plates at the hem Hers was in a really lovely cherry colour.

### A Surprise.

Surprise frocks are a feature of the fashions this season. One of the prettiest and most practical I've seen was a Drecoll model I saw at Whiteley's. The frock was an enormous and elaborately patterned handkerchief when opened out, with a border of black and red and scarlet ribbons hanging at the neck. When closed it was the neatest of neat black wrap-over coats in marocain with cuffs and collar of the patterned crêpe-de-chine.

### A Wonderful Show.

Lucien Lelong, that attractive and charming Frenchman who is among the "Big Ten" in Paris, has been holding a dress parade at the Café de Paris all the week. He gave a big party there for the opening to which Phylis Monkman, one of his enthusiastic clients, came in a delightful black frock with vandyks of gold and coloured beads on the full soft dance skirt. A great feature of his collection is a number of frocks which from a distance look almost uninteresting except for their lovely line. On inspection, though, you find that they are patterned by a series of most elaborate tucks.

### Points About Colours.

Lelong has not gone in for a tremendous amount of colour this year, and many of his printed crêpes and chiffons are patterned with very tiny flowers set closely together. Quite a number of evening frocks were made of black lace—Chantilly and Brussels for the most part. The flimsiest of coats, rather of the Cossack type, were added—coats of lace and coats of chiffon, transparent as could be except for the collar, which was often a stand-up affair in ciré ribbon with long ends!

### At the Everyman.

I don't suppose there ever was such a brilliant audience at the Everyman Theatre as on Monday night when "The Painted Swan," by Princess Bibesco, was produced. Lady Oxford, whose white hair is now shingled and waved, presented a great contrast to her daughter. Her frock of pale gold ornamented with diamante in a swastika design was cut to just the fashionable length, while Lady Cynthia Asquith wore quite a long unornamented frock in deep gold, and her dark hair was parted in the middle and coiled loosely on the nape of her neck.

### A Success.

Quite one of the most successful frocks in Princess Bibesco's play was worn by Miss Muriel Pope. Of deep pink rose, it had an overdress of very fine net edged with thick gold lace, and embroidered not only with touches of gold, but also with patches of very tiny blue ribbon. The skirt flared out slightly. Very thick gold lace at the hem and a sort of berthe collar gave distinction to an evening frock worn by Elisa Landry. She also had one of the new suits—the short coat cut on the lines of a man's jacket, but made feminine by a vest with turn-over collar of tan.

### Long Frocks.

Edith Evans chose long frocks all through the play, and with a very charming pale green and gold—much the same colour as Lady Cynthia Asquith wore in the audience—had enormous quantities of green chiffon as a scarf. Her cyclamen coloured frock, in which she had to be tragic, was not, I thought, a great success.

### A Debût.

Miss Jean Forbes Robertson, who made her debut the other night in "Dancing Mothers" at the Queen's, wears some very charming frocks in this production. The little dress of blue and white flowered chiffon that she wears in the second act is bound with georgette of a deeper shade of blue—matching, in fact, the flowers on the material. The gown in which she looks really wonderful is a cream chiffon draped in Grecian lines, and particularly suited to her slender graceful figure and bronze wavy hair. It has a girdle of bronze and gold flowers round the waist, and over it she wears a cloak of pinky red chiffon velvet lined with pink satin.

### Silver Again.

Miss Forbes Robertson's mother, who appears in the same play as her daughter, has succumbed to silver for her gown in the second act. It has a long, square train, and the material is wonderfully draped, being caught up at one side with large velvet flowers in a shade of deep pink. Green and gold leaves encircle her head and add a distinctive finish.

## "DRACULA"

"Dracula," the new play founded on an old book, was presented for the first time in London, Monday, March 9, at the Wimbledon Theatre by Mr. Harry Warburton's company. It follows faithfully the celebrated novel written some thirty years ago by Bram Stoker, Sir Henry Irving's manager. The novel was weird and thrilling, but the play is the most sensational drama that can be imagined. The story is of the home of a London solicitor, and in the opening act the audience is told of one young girl who has died mysteriously, and of the mistress of the house who is dying also. The doctor attending her is at his wit's end and calls in the assistance of a wonderful scientist, who on learning the details of the illnesses pronounces the cause to be that of a vampire who sucks the blood of the victim. He does his utmost to prevent further recurrences of this terrible deed, but is baulked again and again, but ultimately is successful in ending the career of the monster, who is a Continental count, one Dracula. The acting of the company was of a very high order. Mr. Hamilton Deane being tall and somewhat Sherlock Holmes-like in appearance was well suited to the part of Abraham von Helsing, and acted throughout very forcibly and intently. Mr. Edmund Blake was powerful as the Count Dracula, and Mr. G. Malcolm Russell deserves special praise for his fine acting as the madman, Renfield. Mr. Stuart Limath was natural as the doctor, Mr. Barrie Livesey excellent as Mr. Harker, the husband of the afflicted lady, and Mr. Robert Littledale quite good in the small part of Lord Godalming. Miss Dora Patrick looked very interesting as the patient Mina Parker. Miss Jean D'Arcy was capital as a young sympathetic American girl, Quincey Morris, while Miss Ruth Nixon played the part of the mesmerised housemaid admirably. The play was listened to with intense interest and hearty plaudits were given at the close, the curtain having to be raised several times and a speech demanded from Mr. Hamilton Deane.

## "DERBY DAY."

Play in Three Acts by Arthur Rosebery, produced at the Grand Theatre, Putney Bridge, on Monday, March 16.

Robert Carter ..... Frank Hemming
Major Sellars ..... Fred Lloyd
Reggie Breeze ... Frederick Peisley
Stephen Carter ..... Seymour Rose
Phil Adams ..... Rich Warren
Sir George Goodman... Harry Stuart
Richard Morton .....Leslie Hawkins
Snowey ..... Charles Farrell
Billy Plunkett ..... L. Fredericks
Maggie Carter ... Marjorie Graham
Olivia ..... Minna Browne
Sylph ..... Gretta Warren
Tommy Goodman .....Hilda Terriss
Alicia Breeze ..... Hettie Gale

The sporting romance, "Derby Day," which was seen at the Grand Theatre, Putney Bridge, on Monday, is popular fare.

The plot concerns a bluff "self-made" man who comes to the rescue of an aristocratic widow with heavily mortgaged estates. Not only does he enable her to pay off the mortgage, but, despite the machinations of the villain, also manages to see the most promising colt in the stables safely trained and romping home as a Derby winner at what we assume to be a "long price." Naturally he gets his deserts—the widow's hand and heart and happiness ever after. The Equestrian Club is one of the many delightful scenes. Thither most of the cast repair on a gala night, and there is not only a first-class jazz band, but a complete cabaret performance as well. Another scene introduces a real "scrap" between the villain and the stable's resident pugilist. The villain takes the "count," but not until we have seen some realistic pugilism, with neat footwork that would do credit to many a ring. The closing scene is the parade of horses, and all the excitement of a classic race.

Pride of place must be given to Mr. Frank Hemming, who enacts the "self-made" Robert Carter in splendid fashion. It is a part that abounds in humour and pathos, and he is equally satisfactory in both directions. Miss Hettie Gale makes a sympathetic figure of the widow, and Miss Marjorie Graham is a good-looking Maggie and the possessor of a charming singing voice. Other ladies who do well are Miss Minna Browne as the vivacious Olivia with her song "Follow the Jum her song "Follow the Jumpers," Miss Gretta Warren, a talented dancer and singer, and Miss Hilda Terriss, a capital male impersonator. The villain Sellars is adequately portrayed by Mr. Fred Lloyd; plenty of light relief emanated from Mr. Rich Warren as Phil Adams; the juvenile part of Reggie is breezily played by Mr. Frederick Peisley and others prominent in the cast are Seymour Rose, Harry Stuart, Leslie Hawkins, Charles Farrell and L. Fredericks. An added attraction in the cabaret scene is Madame Victor's Troupe of Dancers, and the excellent "Gee-Gee" Dance Band is under the direction of Young Rosebery, who is a clever pianist. Excellent incidental music has been provided by Mr. Ernest Vousden.

## "IN WALKED JIMMY."

### At Brighton.

A four-act Comedy by Minnie Z. Jaffa. Presented at the Palace Pier, Brighton, on Monday, March 9.

Jimmie ..... George Manship
John Trellavan ..... Travis Green
Arnold Baker ..... Theo. Charlton
Hiram Higgins ..... Henry Carter
Josiah Bartlett ..... James Donatus
Moses Graham ..... Tom Brooks
Bobbie Day .... Leo Danvers Heron
Billie Blake
Andy
..... Thomas Knox
Officer ..... Walter Cooke
Kitty Blake ..... Cecil Fox
Miss Rogers ..... Nancy Roberts

A sparkling American farce is "In Walked Jimmy," which made its initial appearance in England at the Brighton Palace Pier on Monday, March 9. It had a gratifying reception, and as a laughter-maker should ensure success wherever it goes. Jimmy is a redoubtable person who, by sheer bluff, saves the shoe factory belonging to one John Trellavon, from bankruptcy. Jimmy walks in the ace of time, and with wizard-like perception changes the face of everything. With remarkable effrontery customers are jockeyed out of all their intentions to do exactly as Jimmy requires. He is greatly enamoured of Kitty Blake, the bookkeeper of the factory, and it serves as a lever to spur him on. In the end all goes well with the hero, the business is saved, and becomes a flourishing concern, and not the least of those benefiting by it is the wonderful general manager himself. The whole entertainment is a mass of screamingly funny incidents, which made up a thoroughly enjoyable evening.

The part of Jimmy was very cleverly interpreted by Mr. George Manship, an accomplished artist, while that of Kitty Blake found a charming exponent in Miss Nancy Roberts. Mr. Theo. Charlton as Arnold Baker was very amusing and all the other members of a well-chosen cast admirably contributed to the success of the production.

Much regret has been caused in Belfast by the death, at a comparatively early age, of Mr. Richard J. Swanton, who for many years was a member of the orchestra at the Grand Opera House, Belfast, and latterly of the Lyric Theatre, Belfast. The funeral was largely attended by many theatrical friends. The chief mourners were Mr. Samuel Swanton (brother) and Mr. Gillman Swanton.

## BRITISH EMPIRE SHAKESPEARE SOCIETY.

### Presentation to Mr. Acton Bond.

There was a large attendance of members of the British Empire Shakespeare Society at the Haymarket Theatre on the afternoon of the 27th ult., when the programme contained items of special interest.

The proceedings opened with a repetition by Mr. S. R. Littlewood of his lecture entitled "In Motley Mood," in which he gives expression to some original theories, perhaps the most striking of which is that Shakespeare in creating Hamlet portrayed his own character. In illustration of the various passions which sway mankind as depicted by the great dramatist, Mr. Littlewood had the valuable assistance of several well-known actors and actresses. Miss Sybil Thorndike gave a spirited rendering of the chorus preceding Act I. of "King Henry V.," illustrative of Shakespeare's intense patriotism. His belief in the value of friendship was shown by the quarrel scene between Brutus and Cassius from Act IV. of "Julius Cæsar," admirably given by Messrs. Frank Cellier and Howard Rose. Scenes from Acts IV. and V. of "Much Ado About Nothing" were artistically presented by Miss Florence Saunders, Mr. Ivan Samson and Miss Doris Buckley, as indicative of Shakespeare's ideal of love; and Mr. Arthur Bourchier followed with Jaques' speech beginning, "All the world's a stage" from "As You Like It," as illustrating the curious streak of melancholy that runs through the poet's works. Lastly, was finely presented scene II. of Act III. of "The Winter's Tale," with Miss Esmé Berenger as Paulina and Mr. George Skillan as Leontes, this selection being regarded as evidence of Shakespeare's faith in womankind and his contempt for the foolishness of jealousy.

Mr. Howard Rose has succeeded Mr. Acton Bond as Hon. General Director and Secretary of the Society; and in recognition of Mr. Bond's long and valuable services a presentation of a scroll and cheque was made to him on behalf of the members by the President, the Princess Marie Louise, who spoke a few words in appreciation of the good work done by the Society. The inscription on the scroll read:—

"Good things should be praised."—"The Two Gentlemen of Verona," Act iii., Sc. 1.

To Acton Bond, Esquire.

We, the undersigned officers and members of the British Empire Shakespeare Society desire to record our regret that we are no longer to enjoy the privilege of your enthusiastic and inspiring leadership as the honorary general director of the Society. We desire also to offer you this formal expression of our profound appreciation of your efforts, through the Society, and in many other ways, directed towards the development of a more general and spontaneous interest in and love for the immortal works of William Shakespeare. This address registers in permanent form our individual feelings of gratitude and affection towards you. We thank you, speaking in the name of a wider public, for the great share you have taken in bringing about a revival of national pride in our Shakespearean heritage. We believe it to be due in no small measure to your work, and that of the British Empire Shakespeare Society under your guidance and inspiration, that the Swan of Avon is once more "the applause, delight, and wonder" of this age, as he was of his own. Finally, we hope we may still regard you as a colleague and friend, and that for many years to come, years of happiness and health, the Society may continue to benefit by your advice and help.

Mr. Acton Bond, in his reply, gave instances of the far-extending and increasing influence of the Society in making popular the works of Shakespeare, not only in this country but overseas. He also expressed his thanks for their kindness in making him a presentation.

The Princess having distributed the prizes and certificates for elocution and the best essay, Sir Johnston Forbes-Robertson proposed a vote of thanks to her Highness, which was seconded by Sir Charles Wakefield.

A vote of thanks to Mr. Frederick Harrison for the use of the theatre was proposed by Mr. Arthur Bourchier, and Mr. Henry Arthur Jones in seconding, caused some merriment by remarking that Mr. Harrison had recently been undecided whether the Haymarket stage should be occupied by "The Liars" or by Shakespeare, and the latter had won.

Mr. Frederick Harrison, in reply, said that the vote of thanks should have been not to himself but to Mr. John Barrymore, who was in occupation of the theatre for a season.

The question whether there is, or is not to be a Spring Season of opera at Covent Garden has at last been settled satisfactorily, by an announcement from headquarters. This is to the effect that a new syndicate has been formed for the purpose of producing international grand opera in London, which will co-operate with the Grand Opera Syndicate, and that a start will be made with a season of German and Italian opera beginning about the middle of May. Sundry details as to the company and the repertoire remain to be arranged, but it may be mentioned that Bruno Walter is to have the direction of the German operas, and that he returns here as soon as his present American engagement is over to conduct rehearsals. The best available artists are being engaged, and the finest instrumentalists of the day will be found in the orchestra—which, incidentally, is to be an all-British body—so that the success of the season on its musical side would seem to be assured.

## "THE ROUND TABLE"

A new "Comic-Tragedy" by Lennox Robinson. Produced at "Q" Theatre, Kew, on Monday, March 16.

Mrs. Drennan ..... Clare Greet
De Courcy Drennan
Philip Cresswell
Daisy Drennan ..... Dorothy Dix
Bee Drennan ... Beatrice Lewisohn
Jonty Drennan ..... John Wyse
Christopher Pegum ...Austin Trevor
Mrs. Pegum ..... Aida Jenoure
Miss Pegum ..... Buena Bent
Miss Williams-Williams
Laura Walker
Philip Flahire ..... Eliot Makeham
Fan Franks ..... Edith Harley
A Woman ..... Delia Delvina
Tom Breen ..... Donald Young
W. G. Fay
Two Middle-aged Men
Douglas Jefferies
An Elderly Woman
Constance Foljambe
A Railway Porter .....Don Gemmell

The Drennan family are a hopeless, invertebrate lot. Here are a garrulous dame, reminiscent of Malaprop, an eccentric son, and a scheming sister who is ready to marry off her relatives to anyone who will make a bid, an unconvincing lover, and a mysterious visitor from the realm of psychomachy—a fitting candidate for a lunatic asylum.

The family consists of the mother, a widow, two girls, Daisy and Bee, two boys Jonty and De Courcy, and a lady companion, Miss Williams. Daisy Drennan is the only one who counts. She appears to have been gifted with the brains of the family. They can do nothing without her, for she finances the home and "mothers" her relatives. "The Round Table" refers to the family conference, at which the destinies of all the members are arranged by Daisy. Then follows a series of adventures which show how these destinies are fulfilled.

The situations and dialogue are good, and the play is admirably acted. The audience greeted the play with much laughter, and applauded enthusiastically.

On Miss Dorothy Dix fell the brunt of the work as Daisy Drennan, and she succeeded in a difficult rôle. Miss Claire Greet as Mrs. Drennan was splendid. Miss Buena Bent gave a touch of vivacity to the rôle of Miss Pegum, and Miss Laura Walker was inobtusively effective as the lady companion. As the wandering woman obsessed with spiritualism, Miss Edith Harley played well, and she greatly amused the audience. The character of Bee Drennan brought out the possibilities of Miss Beatrice Lewisohn, and she was entitled to the success she achieved. De Courcy Drennan was satisfactorily represented by Mr. Philip Cresswell, and his brother, Jonty Drennan, was effectively rendered by Mr. John Wyse. Miss Aida Jenoure was inimitable as Mrs. Pegum. Daisy's lover, Christopher, was well played by Mr. Austin Trevor. Mr. Elliot Makeham essayed the part of the weak, vacillating Philip, who is plunged into matrimony ere he realises its responsibilities. Mr. Donald Young is capital as Tom Breen, and others in the cast are M. M. Douglas Jefferies, W. G. Fay, Don Gemmell, and Miss Constance Foljambe. The play is produced by Mr. Milton Rosmer, who is to be congratulated.

## "PYGMALION"

### At the Chelsea Palace Theatre.

Mr. Walter Payne's slogan, "show for the million," has proved a true one. The season of the Macdona Players in Shavian works, originally planned for one month, has been extended to six weeks, and big audiences are the invariable rule.

On Monday evening, March 9, a crowded audience gave a warm welcome to a revival of "Pygmalion." Especially to be commended was Mr. Tom Mowbray for his realistic make-up and admirable acting as the Cockney dustman, Alfred Doolittle; Miss Florence Jackson was very successful as his daughter. The varying moods of Eliza were skilfully shown by this accomplished artist. Mr. George S. Wray gave a delightful study of the Professor, who sets out to experiment with Eliza's upbringing. Miss Bessie Reynold gave a fine interpretation of the Professor's prosaic mother, while Mr. Arthur Claremont was excellent as Colonel Pickering. Mr. John Boddington, as an immaculate Johnny, most happily depicted his admiration for Eliza. Miss Annie Stalman was responsible for a clever study of the Professor's precise house-keeper. Miss Dora Macdona made a very attractive young lady of Miss Eynsford-Hill, and Miss Edith Ife was good as a Victorian Society mamma. The play was well mounted and produced by Mr. S. Esmé Percy.

Mr. J. Persich, the manager for the theatre, stated that over 20,000 people paid for admission the first fortnight.

Muriel Nixon, soprano, gave a successful recital at the Royal College of Music, of which she is a pupil, with the aid of a string quintet composed of Leila Hermitage, Mabel Weller, Joyce Cook, Elvira Hovenden, and Helen Just. The programme contained groups of the modern English and French songs, besides an aria by Bach, and a song by William Byrd. The accompanist at the piano was Sybilla Marshall.

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BOUDOIR CAP composed of lace and embroidery with new wired wings - - - - - - 25/6

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# THEATRICAL GOSSIP

*O.P. Club Welcome to John Barrymore—Stage Guild Costume Ball—"Possessions" at the Garrick—Trix in "Tricks."*

### O.P. Club Welcome to John Barrymore.

The O.P. Club dinner of welcome to Mr. John Barrymore takes place on Sunday, March 29, at 7 p.m., at the Hotel Cecil. The chairman, Mr. Israel Zangwill, will propose the toast of the "Guest of the Evening," and Miss Fay Compton, Miss Constance Collier, and Mr. Herbert Waring will respond to the toast of the "Members of the Company," proposed by Mr. James Agate.

### "Storm."

Mr. Yourke Challoner, who has acquired the rights of "Storm," commenced a long tour on Monday, opening at the Grand Theatre, Blackpool. Mr. Challoner has a strong cast to support him, including Cherry Herbert (Storm), Coralie Carmichel (Miss Gaylor), and Robert Eley (Dennis). They will be seen in the London suburbs during the year. Mr. E. G. Norman is presenting the play, and Mr. Jack Knight is the manager.

### "The Signal."

The Lane-Daniel Productions are producing in April at the Devonshire Park Theatre, Eastbourne, an entirely new mystery play entitled "The Signal," by Roland Daniel. The cast is headed by Miss Hilda Bayley, and includes Mr. Martin Lewis, Miss Olwen Roose, Mr. Humberstone Wright, Miss Jenny Lynn, Mr. Cecil Brooking, Mr. John Hamilton, etc. This play is, we understand, an exceptionally strong thriller, and is coming straight into the West End after a preliminary run of three weeks in the provinces. It is being produced by Mr. Martin Lewis.

### Stage Guild Costume Ball.

The Stage Guild, the president of which is Sir Johnston Forbes-Robertson, will hold its first costume ball at the Royal Opera House, Covent Garden, on Thursday, April 16. Parties are being arranged to comprise groups from popular plays, every member of each group representing a character. Many of these groups will be led by the "star" originally concerned in the play chosen.

### Trix Sisters in Their Own Revue.

The Trix Sisters, Helen and Josephine, have now completed all arrangements for the launching of their own revue, "Tricks," which is to have a trial run in the provinces prior to its production in the West End, and will be presented for the first time on Monday at the Empire Theatre, Nottingham, by Helen Trix and Paul Murray.

The libretto of the revue, which is in two acts and twenty-one scenes, is by Mr. Dion Titheradge, who is supervising the rehearsals, and Mr. Harold Simpson, while the music has been composed by Miss Helen Trix and Mr. Les Copeland. The lyrics also are the work of Miss Trix, with additional numbers by Mr. Titheradge.

The cast is headed by the Trix Sisters, and includes Mr. Reginald Sharland, Mr. Bobby Howes, Mr. Les Copeland, Miss Pat Malone, Miss Bibi Delabere, and Mr. Bert Coote. The dances and ensembles have been arranged by Mr. George Shirley. A special feature of the first act is the finale number, in which the Trix Sisters are reproducing in its entirety the Trix Blues Room in Montmartre, which they conducted for a long and successful season in Paris.

### Stage Guild Supper Party.

The Stage Guild supper party took place at Claridge's Hotel on Wednesday evening the 18th inst., and was a great success in every way. Amongst those who had made up parties were: Sir Johnston Forbes Robertson, the President of the Stage Guild; Lady Wyndham, Lena Ashwell, Marie Lohr, Gertrude Kingston, Godfrey Tearle, Ivor Novello, Frank Curzon, Lilian Braithwaite, Owen Nayres, Marie Dainton, and Margaret Scudamore. Dancing began at 9.30 p.m., and at 11.45 p.m. supper was served. After supper a delightful entertainment was given by the following artists:—Miss Marie Tempest, Miss Ivy St. Helier, Terpsichore, Leslie Henson, Géne Gerrard, and the Toronto Band, Mr. Sydney Baynes being the accompanist. After the entertainment dancing was continued until 3 a.m. Society was strongly represented, and amongst the guests were noticed several Cabinet Ministers and M.P.s

The next Stage Guild entertainment will be the Costume Ball at the Royal Opera House, Covent Garden, on Thursday, April 16, 1925—preparations for which are now actively going forward.

### One of the Old Brigade.

Mr. William Mallalieu, who will be remembered by many of our readers for his good work as an actor extending over a long period, attained his 80th birthday on Sunday last, when he received the felicitations of his family and many friends.

### The Barnes Theatre.

Mr. Philip Ridgeway has acquired the lease of the Barnes Theatre, which is being completely redecorated for re-opening in April. Mr. Ridgeway's intention is to produce new plays from the West End and country, played by West End artists. Among several pieces ready for production he has acquired the Lancashire comedy, "Clogs to Clogs," by John Walton, which will shortly be sent out on a short tour.

### "The Jeffersons" New Tour.

After its London success, "The Jefferson," with Mr. Wilfred Shine and the Regent Theatre company, has now embarked on its seventh consecutive year of tour, and many important theatres will be visited. Spring bookings include: Macclesfield, Burnley, Sheffield, Bishop Auckland, Glasgow, Dundee, Southport, Huddersfield, New Brighton, Clacton, Brighton, Rugby, and Leeds. At several theatres Mr. Vincent Douglass's latest comedy, "The Optimist," will be staged in conjunction.

### Winter Gardens, New Brighton.

Mr. Douglas announces the following prospective engagements for the Winter Gardens, New Brighton, spring season: Ethel Irving in "East Lynne"; the D'Oyly Carte Opera Company, "Patricia," The Co-Optimists, "Fata Morgana," "The Farmer's Wife," "Yoicks," "The Nervous Wreck," "The Rat," "No, No, Nanette," "The Thief," "Storm," "The Vortex," "Madame Pompadour," "Robert Hale and Nora Delaney in "Puppets," the Moffats in "Bunty Pulls the Strings," etc.

### London's First Midnight Show.

The last Monday in the month (March 30th) has been chosen for the Prince of Wales Theatre production of "Charlot's Revue" (as played in America). Owing to the demand for seats to witness the return to the English stage of Miss Gertrude Lawrence and Miss Beatrice Lillie, Mr. Charlot has found it necessary to arrange for two performances on that date—one at eight o'clock and a second at midnight. The midnight performance will end shortly before three o'clock, when special L.G.O.C motor omnibuses will take the audience home to such principal points as Streatham, Golders Green, Ealing, Putney, Stratford, and Tottenham.

Besides Beatrice Lillie and Gertrude Lawrence, the company will include Peter Haddon, Robert Hobbs, Leonard Henry, Harold Kimberley, Hugh Sinclair, Patrick Adair, and Herbert Mundin. There will be a chorus of twenty-six girls, of whom twelve will, in addition to their chorus work, undertake small parts. The revue will be entirely re-dressed.

### Mr. Herbert Mansfield.

Since his sudden collapse on the stage of the Queen's Theatre, Dundee, five weeks ago, Mr. Herbert Mansfield, the popular actor-manager of the Herbert Mansfield Repertoire Company, has been a patient at Fort House Nursing Home, Dundee, where he has been making fair progress towards recovery. A complete and permanent cure, however, was not possible without an operation, and this was performed last week. Mr. Mansfield has been greatly cheered during his illness by the way in which patrons have rallied round his wife (Miss Jayne Grey) and his company. He has arranged to prolong his stay at the Queen's until May, and hopes to be able to appear personally for at least a week before the season definitely closes.

### Incorporated Stage Society.

The Incorporated Stage Society's next production, "The Colonnade," by Mr. Stark Young, an American journalist and critic, will be given on Sunday evening and Monday afternoon, April 5 and 6. The play will be produced by Mr. Reginald Denham and the cast at present includes Miss Jean Cadell, Miss Muriel Alexander, Mr. Reginald Dance, Mr. H. R. Hignett, and Mr. James Dyrenforth. The address of the Society is 36, Southampton Street, Strand.

### New Drama League Library.

Thanks to the grant made by the Carnegie United Kingdom Trust, the new library of the British Drama League is now established at 8, Adelphi-terrace, W.C. 2. There is a book capacity of 8,000. The library will be formally opened on Tuesday of next week by Lord Eustace Percy, President of the Board of Education; and the ceremony will be immediately followed by a luncheon at the Hotel Cecil. Lord Burnham will preside, and speeches will also be made by Lord Percy, Sir Johnston Forbes-Robertson, Miss E. S. Haldane (representing the Trust), and Miss Lena Ashwell. The speeches will be broadcast from "2L.O."

### "Possessions."

On Monday next, by arrangement with Reandean, Messrs. C. Aubrey Smith and Martin Sabins will produce at the Garrick Theatre a new play by Neil Grant, "Possessions," with the following cast:—

Sir Wm. Jesmond, J.P., M.P. — Norman McKinnel
Talbot — J. Phillips Roberts
David Arnott — Ian Fleming
Lady Jesmond — Grace Lane
Col. Wedderburn, C.B., D.S.O. — C. Aubrey Smith
Monica Jesmond — Fabia Drake
The Earl of Northallerton — Ernest Mainwaring
Mrs. Arnott — Irena Rooke

The play was produced at three special matinees at the Vaudeville Theatre in January, when the parts of Sir William Jesmond and Lady Jesmond were played respectively by Sam Livesey and Helen Haye. Ian Fleming has been released from playing Laertes in "Hamlet" at the Haymarket to fill the rôle he created—the juvenile lead.

### In Aid of West Ham Synagogue.

By the courtesy of Mr. A. E. Abrahams, the proprietor of the Garrick Theatre, a very successful concert was given on Sunday in aid of the West Ham Synagogue School Building Fund, and a substantial sum was realised. Many well-known artists gave their services by permission of the respective managements, including Shirley Kellogg, Tucker-Thorpe Bates, Vera Freeman, Charles Wreford, John Henry, Aileen Stanley, Audrey Ashby, Salisbury Singers, Josephine Roth, Linda d'Amato, and Olga Woolfe.

## "THE PAINTED SWAN"

### At the Everyman.

Play in Three Acts by Elizabeth Bibesco. Presented by Norman Macdermott at the Everyman Theatre on Monday, March 16.

Thompson — Harold B. Meade
Lord William Cathcart — Felix Aylmer
Selina — Elissa Landi
Mrs. Martineau — Muriel Pope
Mr. Molyneux — Clifford Mollison
Timothy Carstairs — Robert Harris
Philip Jordon — Allan Jeaves
Lady Emily Cathcart — Margaret Carter
Ann (Lady Candover) — Edith Evans
Xinian (Lord Candover) — Frank Cellier

Princess Bibesco's play, produced at the Everyman on Monday, opens with a hurricane of clever talk. The Cathcart family hurl epigram after epigram at each other at such a rate that the effect on the audience is rather like gazing through a window at a hailstorm. Such brilliant chatterers are these Cathcarts—from the precocious young Selina to the wiser, charmingly philosophical Lord William! One is more reconciled to this machine-gun battery of wit when it is realised that the talk is to bring Ann out in clear relief. Every distinguished family must have a saint, and the Cathcarts have created Ann theirs. She is the soul of beauty and goodness, and the fact that she is not in love with her pompous husband only adds to her interest. It is quite true that Ann is as innocent in mind and as beautiful in body and soul as her relations make out, and the distinguished authoress has established these qualities very cleverly. For Ann is an idealist herself. She is in love with Philip Jordon, a member of Parliament, whom she has put on a much higher pedestal than he deserves, for he appears as a dull, callous brute, quite unworthy of Ann's adoration. He is incapable of remotely understanding the charming, simple woman who has given herself to him.

In the midst of another shower of epigrams in the second act, the Cathcarts tell each other that Jordon has ruined his career. He failed his chief in the House at a critical debate, and it was found later that, at the time, he was with a light o' love. This is too much for Ann, and, half hysterically, she declares that Jordon is her lover, and that he was with her on the night in question. Of course, nobody believes her. Her husband knows her as a cold, passionless creature, and the family as a saint. This quixotic desire to shield her friend is what could be expected from Ann, they exclaim. As a matter of fact, although she is his mistress, Jordon was with a casual street walker on the night of his disgrace, and he callously tells her so in the last act. Ann's idol is shattered effectively, for it is clear that what to her was a fine, beautiful romance was to Jordon just one of a dozen of his amatory adventures. To add to her discomfiture her husband, who realises that all this has re-established Ann as a human being, forces his embraces on his wife, and we leave her—as the chatter of the Cathcarts recontinues — misunderstood and shattered on the merry-go-round of life.

That last act is quite moving, and the clever thing about the play is the effective way the tragedy has been placed against a background of wit and chatter. The members of the Cathcart family are bright and elegant, but insufficiently differentiated in character. Ann is superbly drawn, however, but Jordon is so dull and heavy that the love-affair seems to be needlessly incredible.

Miss Edith Evans acted brilliantly as Ann, and she will be even better when she has adjusted herself to the size of the theatre. She was magnificent in the emotional scene with her lover in the last act, and the tender, happy joy in the earlier passages was beautiful in the extreme. Mr. Allan Jeayes acquited himself as well as was possible in the part of Jordon, and Mr. Frank Cellier did all that was possible with the husband. But the actors who played the Cathcart family had the best of it. Mr. Felix Aylmer was excellent as the delightful Uncle Bill, the wisest of them, and Miss Margaret Carter, Mr. Clifford Mollison, Miss Elissa Landi, and Miss Muriel Pope made a witty chorus. Mr. Robert Harris was very good as the youngest of Ann's admirers.

The play was produced by Mr. Norman Macdermott.

## "PERSEVERING PAT"

### At the Little Theatre.

New Comedy of Irish Life, in Four Acts, by Lynn Doyle. Presented by Mr. Archibald de Bear at the Little Theatre on Friday, March 13.

Widow Dougherty — Maire O'Neill
Mary O'Connor — Kathleen O'Regan
Rose Dorrian — Ethel O'Shea
Pat Murphy — Arthur Sinclair
Peter O'Hare — Fred O'Donovan
Brian O'Connor — Sydney Morgan
Thomas Dorrian — Granville Darling
Billy Rourke — David Morris
Hughey Rogan — Christopher Steele

It is good to have the Irish Players in a theatre of their own in London, and Mr. Archibald de Bear, that discriminating judge of good things, is to be congratulated on his fine venture in John Street. He has secured at least four members of the old company, and four of the stars—if such a term is correct with memories of the Irish Players' all-round excellence—at that. We look forward with more than the usual pleasure to seeing Mr. Arthur Sinclair, Miss Maire O'Neill, Mr. Fred O'Donovan, and Mr. Sidney Morgan again in some of the plays that have made the Irish Players famous in two continents.

In "Persevering Pat," a new play by Mr. Lynn Doyle, they have found a very typical Irish comedy. The story is so slight that to tell it is to wonder how it could be successfully spread over four acts. Like so many of the Irish plays, it is all about money and marriage—for the two things are indissolubly wedded in the Hibernian mind, according to their own dramatists. Peter O'Hare is the eligible bachelor of the neighbourhood. Not on account of his good looks or outstanding intelligence, for he is a red-headed simpleton, but because of his forty-acre farm and his bank deposit receipt for the £600 left by a thrifty father. There are three ladies in the running for Peter—Mary O'Connor, the raven-haired, good-looking daughter of the innkeeper; Rose Dorrian, an eminently steady young woman, who is picturesquely described as a "dishrag" by one of the other starters; and the Widow Dougherty, who, with her £350 in the bank and despite her age, is a formidable rival.

Pat Murphy sees a chance of turning an honest penny out of Peter's marriage, so he acts as agent for all parties, except the widow, who is quite capable of pursuing her own suit. Peter is first advised to propose to the high-spirited Mary, who, fresh from a charming flirtation with the smart young postman (whose crime it is that he earns but 17/6 a week), laughs at him. Chagrined, he asks the faded Rose to marry him. She jumps at the chance, and, when Mary hears of the engagement, like the rogue she is, she changes her mind, and so Peter finds himself betrothed to the two of them. Of course, the delightful Mary is easily first favourite. But how to get out of the engagement to Rose? The most amusing scene in the play is when Farmer Dorrian bargains with the bewildered Peter (with the persevering Pat in the chair, as it were) about Rose's marriage portion. Here Peter becomes shrewder than would be expected. He sees an opportunity of ridding himself of Rose by refusing steadily to accept the farmer's terms. The bidding is great fun. Finally, Peter insists on having the little black bull, and when this is reluctantly agreed he has the best line in the play to say when he asks: "Will you not let me buy the bull now, and you take back yer darter?"

Meanwhile, Mary O'Connor and her father are at work, and there is some bright farce in the last act between the outraged parents and their daughters before the wily widow in one of the lulls snatches the shock-headed Peter and takes him down to the village priest to have their betrothal signed and witnessed. But the Widow Dougherty does not get him after all, for just before the curtain descends a wire is received from Peter to say that he has sold his farm and is sailing for America!

Mr. Fred O'Donovan's Peter was especially good, and it was a real pleasure to see this excellent actor again in the kind of part he plays so well. It was amusing to watch how cleverly he combined the half-wit and the somewhat shrewd young man who has suddenly realised how much more desirable the flighty Mary is to the steady, depressing Rose. It was a really comic piece of characterisation. Mr. Arthur Sinclair was delightful in his imperturbable way as the friend of all parties, and Miss Maire O'Neill was superb as the relentless widow, the person of one idea, and that, emphatically, the wealthy Peter. Miss Kathleen O'Regan flirted deliciously as the irresistible Mary, as charming a colleen as we have ever had from Erin. Miss Ethel O'Shea acted exceedingly well as the rejected Rose, and the two fathers were vigorously and brightly played by those two clever actors, Mr. Sydney Morgan and Mr. Grenville Darling. Mr. David Morris made the postman a very personable young man.

### Tribute to Miss R. Graham-Falcon.

Miss R. Graham-Falcon, of the New Theatre Royal, Inverness (who is one of the youngest manageress owners in Great Britain), was presented on March 9 with an amber-headed umbrella from the front staff and orchestra, and with an ivory manicure set from the stage staff, as a token of esteem and regard, the occasion being Miss Falcon's birthday.

### Peggy O'Neil in "The Sea Urchin."

Leslie Henson has arranged to present Peggy O'Neil in John Hastings Turner's new comedy, "The Sea Urchin" at the Strand Theatre on Tuesday, 31st March.

### BIRTHDAYS OF THE WEEK.

**Many Happy Returns to—**

Harry Randall, Sunday, March 22.
Ruth Vincent, Sunday, March 22.
Edwin Barwick, Sunday, March 22.
Syd Walker, Sunday, March 22.
Leslie Hogben, Sunday, March 22.
Gilbert Hare, Monday, March 23.
Mrs. J. J. Ellis, Monday, March 23.
Maud Elliston, Monday, March 23.
Charles Harrington, Tu., Mar. 24.
A. Bartram, Tues., March 24.
Marie Brett, Tuesday, March 24.
John Le Hay, Wed., March 25.
Elsie Ollams, Wed., March 25.
Tom Woottwell, Wed., March 25.
Florence Lloyd, Wed., March 25.
Doris Brooks, Wed., March 25.
Emilie Polini, Wed., March 25.
Hadyn Wood, Wed., March 25.
Ronald Squire, Wed., March 25.
J. Robert Hale, Wed., March 25.
Sir Gerald du Maurier, Thursday, March 26.
J. Ansell, Thurs., March 26.
Albert de Courville, Th., March 26.
Fred Karno, Thursday, March 26.
A. Knight, Thurs., March 26.
Julian Royce, Thursday, March 26.
J. Gordon Wilson Glenny, Thurs., March 26.
Joseph Coyne, Friday, March 27.
Joyce Barbour, Friday, March 27.
F. E. Petley, Saturday, March 28.
Neil McKay, Saturday, March 28.
Dusty Rhodes, Saturday, March 28.
George Foster, Sat., March 28.
Jerrold Robertshaw, Sat., Mar. 28.
John Doran, Saturday, March 28.
Eric Mayne, Saturday, March 28.


MISS DOROTHY WARD
tells
how to have a lovely skin

**A Wonderful Complexion.**

Miss Dorothy Ward certainly has a most lovely complexion herself. In spite of a life of exceptional strain and hard work (she first started on that career which has made her a star amongst principal boys in pantomime when she was 15 years old) the skin of her face and neck remains just as smooth and soft and exquisitely coloured as when she was a schoolgirl.

"A woman," she said "must *regulate* her life if she is to keep her good looks. That is to say, she must make up her mind to do certain things purely and simply for that purpose. And surely it is worth it—surely a charming complexion is one of the greatest gifts a woman can have."

I agreed.

**"I am a Great Believer in Cold Cream."**

"There are two general principles which I can recommend straight away," Miss Ward continued, "get plenty of sleep—never sacrifice your hours of sleep—I am a great believer in sleep as an antidote to the enemies of beauty; and I am a great believer in regular *cleansing* of the skin every night with Cold Cream—Pond's Cold Cream."

"That is to say, every night before going to bed you cover your face, neck and hands with Pond's Cold Cream."

**Miss Ward's Own Method.**

"First, I give myself a good wash with hot water, finishing off with cold. Of course, this washing in soap and water is a matter of opinion. I know some who rely wholly on Cold Cream to cleanse the complexion. But personally I think by thus removing the surface dirt you give the cream a better chance of going straight into the pores. Then I apply Pond's Cold Cream, massaging gently with the finger tips. Then I wipe it off—not all off. I leave just a thin film, just enough to feel slightly sticky when I touch it."

"And next morning . . . . !"

**Protection from the Weather.**

"In the morning I wipe clean with a soft towel, wash in hot water, and then finish off with Pond's Vanishing Cream. I think this is the best possible cream for day use—and you must have a cream which will protect you from the weather."

"Well," I said, "I think this method has had a wonderful effect as far as you are concerned."

**"No Excuse for Neglecting the Complexion."**

"I don't think there is an excuse for any woman to neglect her complexion, no matter how hard she works. Do you know when "Mother Goose" finishes at the end of this week, I am going to take a week's holiday—the first holiday I have had for over a year."

"And then——"

"Well, as I say, I'm going to have a busman's holiday for a week—doing the round of other people's shows. Then I go North for a fortnight to try out my own new production, returning to the Coliseum in March."

*Janet Jevons.*

Dorothy Ward

"I wonder how with two performances a day and rehearsals you get any time for fresh air and exercise."

"I make time. I believe you must have open-air exercise if you are to keep fresh looking, but *not* too much of it. I believe it can be carried too far. If you notice these athletic girls after a few years" . . . she shrugged expressively. "I think an hour or two, say, motoring or golf or something like that is quite enough for any woman in that line. And for the rest . . ." she laughed—"plenty of sleep and Cold Cream."

**The Reason why you must use Pond's.**

Your skin consists of two layers. Beneath the outer layer is an inner layer of delicate channels and newly-forming tissues. It is on this inner layer that the real beauty of your skin depends. Soap and water only cleanse the surface, but Pond's Cold Cream goes beneath the surface and brings up every vestige of dust and dirt. You can easily prove the fact by applying a little Pond's Cold Cream to your skin *after* washing, and then seeing the dirt that appears on a clean towel when you wipe the cream off. This dirt comes from down below, the really dangerous dirt. That is why it is important to use Pond's Cold Cream liberally on your face, neck, and hands every night—but at the same time you must use Pond's Vanishing Cream as a protection against the dangers of exposure during the day. It is most refreshing to use, disappears instantly, and forms an excellent base for powder.

**You can begin TO-DAY without expense.**

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In order that the reader may satisfy herself as to the genuine ability of Pond's Cold Cream and Vanishing Cream either to achieve or retain her full measure of beauty, the proprietors will send, for threepence in stamps to cover postage and packing, a TRIAL TUBE of both CREAMS. Please fill in the COUPON below. All chemists sell Pond's Cold Cream and Pond's Vanishing Cream, in opal jars price 1s. 3d. and 2s. 6d., and tubes price 7½d. (for handbag) and 1s. The Cold Cream, in extra large tubes, 2s. 6d.

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**Generous Trial Samples.**

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# FROM THE PROVINCES.

### BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. Jas. M. McCann; Mus. D., Mr. S. P. Swanton.—Ida Molesworth and Templer Powell present "White Cargo" with a strong cast, including Ellen Pollock, Frederick Victor, and Stanley Cooke.

ROYAL HIPPODROME.—G. M., Mr. George Dabler; Mus. D., Mr. Robt. Stall.—What is described as a new type of entertainment, entitled "Musical Revels," forms the principal attraction here. Rudinoff; Newhouse and Merrill, comedy cyclists; Finlay Dunn, the piano comedian; Fred Hutchings, comedian; Rainbow Girls, in speciality dances; Godfrey and Dora, in burlesque; and the 2 Coronas, in original dances, are included in a capital programme.

EMPIRE THEATRE.—G. M., Mr. Gerald Monson; Mus. D., Mr. J. C. Evans. The revue "The Real Stuff" is drawing good houses at this popular theatre. The company includes George Hyam, Miss Chick Hyam, Miss Doris Jefferson, etc.

### BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; Bus. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—The new musical comedy, "Patricia," which was produced at the Prince of Wales' here last autumn, is presented by Playcraft, Ltd. Miss Fay Martin, who follows Miss Dorothy Dickson as the heroine, does admirably; she has a youthful appeal, is the acme of grace and daintiness in her acting, and especially in her dancing, quite fairy like. In the comedy rôles Mr. H. V. Surrey as Ogden Scales makes a capital study, and Miss Connie Clive is a real musical comedy comedienne of the light and piquantly engaging type. Mr. Leslie Holwood is also an amusing Peter Rumble, Cockney detective, done on appropriate burlesque lines. Mr. Geo. Warde-Morgan sings splendidly as the lover.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—The British National Opera Co. entered upon their last week on Monday with Verdi's "Othello." Mr. Frank Mullings appeared in the title rôle, and sang sonorously and with glowing colour. The Cassio of Mr. Tudor Davies was a praiseworthy effort on the tenor side, and Mr. Alan Turner interpreted the sinister promptings of Iago with marked effect. Mme. Miriam Licette as Desdemona was in fine voice, and sang with exceeding sweetness and appeal. The Emilia of Miss Muriel Brunskill was another attractive effort, well studied and sincere. The parts of Lodovico, Roderigo, and Montano were capably undertaken by Messrs. Philip Bertram, Liddell Peddieson, and Franklyn Kelsey. It should be mentioned as showing the adaptability of the B.N.O.C. that late last week "Hugh the Drover" was to have been performed; but Mr. Walter Widdop was suddenly taken ill, and the hunt for a deputy who knew the part was unsuccessful. The company therefore gave "Madame Butterfly," in which Miss Constance Willis and Miss Isabel Rhys-Parker sang with distinction. Mr. Robert Parker made a pleasing American; and Mr. Browning Mummery as the lieutenant, and Mr. Sidney Russell as Goro, were also in good form. Mr. Philip Bertram, too, as Bonze, sang in the ultra-expressive style required for the part.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Crondace.—Mr. Ted Pearce presents "Don't Worry!" a revue in which Harry Korris makes a deal of a plentiful comedy part. Harry Vardon gives able support, and among the other leaders are Bert Symes and the Jasmana Girls, with Cyril Wakefield, Peter Geeson, Connie Emerson, and Hilda Meecham.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. E. C. Phillips; Mus. D., Mr. Gilbert Smith.—Yvonne Arnaud, the vivacious soubrette in "Tons of Money," appears here with complete success, supported by Netta Westcott and Edwin Styles, in a playlet, "You Can't Beat Them." It is an amusing trifle, and pointedly done. Hilda Glyder sings several delightful comedy songs, and generally brings into her performance a personality which counts. She acts perfectly in expressing her vocalism. As a ballad-singer Lilian Burgess easily captivates the audience. She interpreted several songs in admirable fashion. Vivian Foster forms one of the quartette of principals, and is a great favourite. The Westwoods in a cycling-jugglery performance, and Leopold and "It" in an entertaining turn, "Bits and Pieces," add to the variety, in which Edna Maude's dancing is a popular feature, along with the ensembles of the Empire Girls directed by Rodney Hudson.

HIPPODROME.—P., Variety Theatres (Birmingham), Ltd.; M. D., Mr. Chas. Gulliver; M., Mr. Jas. W. Kilgour.—The Royal International Circus, presented by Mr. Tom Arnold, is quite a varied and thoroughly interesting show, and worth seeing by all grown-ups. George Lockhart, the Blackpool Tower animal trainer, directs the circus, which with its elephants, horses, and sea-lion, in addition to the humans, makes an attractive entertainment. Doodles the clown and his colleague August are really funny; Matte Woolford shows off her Parisian pigeons; Violette rides with grace and skill, and Young Steve does other daring equestrian feats, while Diano displays her educated pony, and the Flying Winskills perform on the bars.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—The amusing feature of "Cheerio!" a revue with a Yankee flavour, is that an, if not the, audience sees itself burlesqued. This is certainly a novelty of interest. Murray Leslie is the principal comedian, and provides some eccentric dances and laughable impersonations; he was a distinct success all through. Irene O'Dare has been here before, and makes quite a hit with her undoubted ability, both in her songs and in her acting; while Kathleen Brett displays a taste for vocal effort which was very well received. She got off her part with snap and vivacity. The Whiz-Bang Girls and the Regent Band contribute to the "goey" Western atmosphere, in which one should mention the Bubble scene as quite spectacular. Tom Warden, Joe Lee (an attractive singer), and Chas. Jerome each contribute a share to a bright and laughable revue.

### CARDIFF.

NEW THEATRE.—M. D., Mr. Robt. Redford.—Sir Frank Benson and his Shakespearean Co. are here this week. The eminent actor has appeared in an extensive repertoire, and is supported by a first-class company.

EMPIRE.—A. M., Mr. C. T. Hutchison.—Harry Norris presents his new spectacular revue, "Larks," here this week. The cast is headed by the versatile comedian, G. S. Melvin, Maudie Francis, and Jack Boots. The fun is kept going at a rapid rate; the musical items are a feature, while the dancing troupe and other artists all work admirably together.

### DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—A first visit from the "A" company of "The Co-Optimists" in a well-balanced musical entertainment by David Burnaby and Archibald De Bear, with music by Melville Gideon, proves a big attraction, playing to record houses nightly.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—T. Elder Hearn presents Jean Bedini's revue, "Scandals of 1925." A first-class company includes Chris. Silvester, Dainty Danes, Fred Tooze, Harry Kynlan, Ivy Usher, Tommy Cook, Jim Quinn, Claude Lester, supported by the "Scandal Girls" and the London Columbia Band.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. E. J. Larchet.—Frank J. Hugh O'Donnell's latest play, "Anti-Christ," is creating much interest.

QUEEN'S THEATRE.—P., Messrs. P. Sayers and P. J. O'Malley; Mus. D., Mr. S. Levenston.—The sparkling revue entitled "Habits of 1925" meets with much success, an excellent company including Sid Bradbury, Eddie Lyons, Bert Barry, May Hart, Maisie Ashley, Geo. Lawrence, Frank Clare, and Billy Lawson, whilst the Lyfay Dancing Girls and Bathing Belles provide an added attraction.

OLYMPIA THEATRE.—P., Messrs. I. I. Bradlaw and R. Morrison; Mus. D., Mr. W. J. Mitchell.—The revue, "Red Hot," draws crowded houses, an all-round excellent cast including Kemp and Freeman, clever burlesque comedians, Lily Jordan, Peter Todd, Howard Heeley, Cecile Barnes, Percy Horsfall, Lottie Jordan, Alec Harland, Hilda Kirby, and the Monti troupe of dancers.

### EDINBURGH.

LYCEUM.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Stanley Shuter, jun.; Mus. D., Mr. Albert E. Burke.—"The Nervous Wreck" is causing large audiences much merriment. Mr. Louis Wethersole presents the farce, and he has secured an admirable cast. Mr. John C. Lawrence as Henry Williams gives a highly humorous piece of acting throughout in the many amusing situations of the play, and Miss Marjorie Mars supports him with much spirit in the part of Sally Morgan. Other members of the company who participate in the success of the performance are Mr. Brian Hale, Mr. Eric Elliott, Mr. Edward Thane, and Miss Florence Rutter.

ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; M. D., Mr. Fred Collins; R. M., Mr. W. Scott Buccleuch; Mus. D., Mr. Jas. H. Herkes.—Mr. Harry Lees' Co. is playing a revue entitled "White Heather." Included in the cast Mr. Geo. West is chief laughter-maker, and his colleagues, Miss Lilian Edwards, Miss Sadie Boston, Mr. William Hughes, Mr. Geoffrey Mepps, Mr. Jimmy Robins, Mr. Albert Derry, Mr. Jack Rowlands, the Sisters Arnold, and Mr. Leonard Holford, take full advantage of their opportunities. The speciality dances by the Dessie Desmond Girls are very clever.

KING'S.—M. D., Mr. A. Stewart Cruikshank; M., Mr. John E. Masterton; A. M., Mr. Robert Brown; Mus. D., Mr. A. Douglas Willcox.—Miss Eva Moore and Co. are here with Mr. St. John Ervine's sparkling comedy, "Mary, Mary, Quite Contrary." Miss Moore retains all the charm which she showed in "One Summer's Day" and "The Wilderness," and her acting of Mary Westlake, with many delicate touches of humour, is a triumph. A notable character study of the acting manager, Mr. Hobbs, is given by Mr. Frank Bertram; Mr. Edward Petley is very happy in his impersonation of the Canon; Mr. Evelyn Roberts contributes an admirable performance of Sir Henry Considine; and excellent support is afforded by Miss Margaret Emder as Mrs. Considine, Miss Hilda Shankland as Sheila, and Mr. Douglas Blandford as Geoffrey. A special word of praise is due to Miss Lucie Evelyn for her acting in the small part of Mrs. Mimms.

EMPIRE.—M. D., Mr. R. H. Gillespie; M., Mr. Joseph Nelson; A. M., Mr. Jas. R. Hill; Mus. D., Mr. Felix Burns.—Mr. Fred Karno's revue, "Miss 1925," is being played here. Mr. Harry Herbert, the well-known comedian, and Miss Doris Ashton, a graceful and accomplished actress, are in the leading parts, and they reach a high level of burlesque acting. Miss Katie Ray and Mr. Woolmer Young give clever caricatures, and Carr and Parr provide an excellent exhibition of comic dancing. Scenery, dresses, and lighting effects are picturesque and attractive.

### GLASGOW.

THEATRE ROYAL.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—The second week of the Carl Rosa Opera Company's present season at the Theatre Royal opened with a performance of "Tannhauser." This favourite opera attracted a large audience. Miss Beatrice Miranda sang and acted the part of Elizabeth in her customary brilliant style, while Mr. Ben Williams as Tannhauser and Mr. Appleton Moore as Wolfram were excellent, and good performances were also given by Mr. John Kelly as the Landgrave and Mr. H. Furness as Walter. Miss Eveline Birks as Venus sang in fine style, and the orchestra conducted by Mr. Charles Webber, also did well.

KING'S, LIMITED.—M. D.s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Hugh Macfarlane; Mus. D., Mr. Alex Hoskins.—Mr. George Graves and company are here in the George Edwardes's production, "The Merry Widow." Owing to the indisposition of Miss Adrienne Bruner the part of Sonia was played by Miss Olga Chester, who sang and danced with great charm, and Mr. Evan Thomas as Prince Danilo does good work. Mr. George Graves as Baron Popoff is responsible for much merriment, and Mr. W. H. Rawlins as Nirch did excellently. Miss Flora Courtney as Frou-Frou and Miss Kathleen D'Arcy as Natalie gave very good portrayals, while Mr. Darroll Richards sings his share of the music most effectively.

PRINCESS'S.—A. M. and Treas., Mr. Hugh Murdoch; Mus. D., Mr. Robert McLeod.—The panto. here, "Hi Diddle Diddle," continues to draw great houses and the audience rocks with laughter at the eccentric humour of Messrs. Syd Walker, Dave Bruce, John F. Traynor, Brete Harte, and Yorke and Morgan. In the comedy line Miss Sylvia Watt also scores a hit, as also does Mr. George Ali. More pleasing dancers than the Sisters Dolly and Mez St. Vincent are seldom seen. Miss Marjorie Fulton and Miss Beatrice Allen in the principal parts have enhanced their popularity here.

METROPOLE.—M., Mr. William A. Rea.—This week Fred Collin's Productions, Ltd., present "Say When!" a capital entertainment in ten scenes, with interesting specialities. The cast is headed by Kitty Evelyn, who is seen to advantage leading the Cabaret and Dancing Girls. Others who contribute to the success are Alec Foster, Lester and Wood, Fred Anderson, Mac Landor and Albert E. Mann. The Manhattan Melody Makers were specially interesting.

ALHAMBRA, LIMITED.—M. D.s, Sir Alfred Butt and Mr. R. H. Gillespie; M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—Ida Strathan and company are, after a short interval, with us again. This time "Our Betters" is the medium chosen, and it affords a capital opportunity for Miss Stratham's talents. Evelyn Hope gave a pathetically funny study as the Duchesse de Surennes. As the Principessa della Cercola, Madge Burbage acted with becoming charm and dignity. Arthur Aubrey is the ideal society man as Thornton Clay. Stephen Jack was a frank and handsome Fleming Harvey. Also worthy of praise are Frederick Ross, Charles A. Straite, and Noel Morris.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; Mus. D., Mr. Henry Farmer.—The excellent variety company here includes Fred Barnes, who has brought some very catchy songs with him. Joe Jackson also scored a big success. Others here are the Eight Moss Girls, assisted by Bert Neilson, featuring some charming dances; Harry Gunn and Marjorie Allan, who score in their clever repertoire of comedy song scenas; Jean Kennedy and Sid Cappin, the Anglo-Scottish comedy duo, in their latest sketch, "Doormats"; Jack Le Dair and Partner in their comedy-conjuring act; and the Maud Gill Trio's gymnastic trampalene act.

PAVILION, LTD.—M. D., Mr. F. A. Lumby; M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—A bright and entertaining programme is given here, with the versatile Rigolitto Brothers and Swanson Sisters as the star attraction. Harry Shiels and Nora Harrington's work in "Bill's Derby Sweep" is fully appreciated, and the singing and comedy of the Eight Welsh Miners is also very acceptable. The cycling act of The Willenors is smart, as also is the singing of Evelyn Kirkby and Bay Harrington, and good single-handed turns are seen in Lena Brown and George Lee.

OLYMPIA, LTD.—M., Mr. Alex. Y. Cassels.—At the Olympia this week two clever comedians, Donoghue and Sands, are appearing, and take exceedingly well in their turn. McDuff and Jermyn in Song and Music are also well received. On Monday, Tuesday, and Wednesday the following pictures are shown, "The Way Out" and Cost of Beauty," and on Thursday, Friday, and Saturday, "Midnight Blues" and "Slim Shoulders."

### LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson.—"The Wishing Well" is here for the first time, and being warmly appreciated for its interesting plot, splendid presentation, and thoroughly good humour. The musical comedy is in charge of Messrs. Tom Walls and Leslie Henson, whose company is marked by all-round excellence. Miss Harriett Bennett as Elizabeth Brierly sang with charm and finish, earning well-merited applause. Peter Gawthorne in the rôle of Robert Farr rendered several numbers in pleasing manner; Alfred Wellesley made General John Brierly very humorous, and the speciality dances of "Gerardo" and Enid Dearth were cordially appreciated. Others prominent in the cast were Wylie Watson (Sawney Potts), Basil Radford (Ferdinand Brierly), Herbert Simmonds (Old Ben), Dorothy Minto (Birdie), David Ker (Walker).

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—The O'Mara Co. are remaining a week at this theatre, where the enterprising Mr. W. W. Kelly made opera so popular some years ago and broke all records for long runs. On Monday evening a large audience gave a hearty greeting to "Il Trovatore," which was presented in creditable manner. Miss Mabel Dennis, a great favourite in Liverpool, acquitted herself in most artistic fashion as the dramatic Azucena, singing very effectively; Mr. Cynlais Gibbs tunefully sang the rôle of Manrico; Mr. Douglas Pemberton ably filled the part of Count Luna; Mr. J. C. Browner was the Ferrando, and Hilda Morris pleased generally as Leonora. The orchestra and chorus did excellent work. On Tuesday a special Irish night was held, when "The Lily of Killarney" was presented; and on Wednesday Mr. Lewys James was engaged for the part of Rigoletto. Other works given included "Faust," "Carmen," "Maritana," and "Bohemian Girl."

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. and M., Miss Carpenter.—The bill here contains Galsworthy's "Joy" and Shaw's "Overruled," both being presented for the first time in Liverpool. The former, which was given by the resident company in their usual finished style, is meeting with much favour. Miss Primrose Morgan played Joy in a charming and natural manner; Mr. Hugh Williams as the lover Dick pleased greatly; Miss Una Dysart gave to the part of Mrs. Gwyn a dramatic and pathetic touch; and other well-held impersonations were those of Blunt (Geoffrey King), Maurice Lever (Cecil Parker), Colonel Hope (Mr. Lomas), and Miss Beach (Miss Muriel Aked). The other play was cleverly presented by Miss Una Dysart (Mrs. Juno), Cecil Parker, James Harcourt (Mr. Juno) and Miss Constance Pellisier (Mrs. Lunn).

HIPPODROME.—M. D., Mr. Charles Gulliver; L. and M., Mr. E. W. James. Mus. D., Mr. R. Tomlinson.—The Robertson's Productions are submitting "The Officers' Mess," a clever musical comedy, which is meeting with much favour. It is full of laughter, and presented by an all-round excellent company, among whom are: Horace Lane, who as Tony keeps his audience laughing continually; Constance Neville, whose vocalism earns for her much appreciation; and Josie Jackson, as the actress Cora Melville. Other principals are: Owen Reynolds, Fred Knight, Ronald Green, and Joey Sanders.

EMPIRE.—P., Moss' Empires, Ltd.; L. and M., Mr. George Manuers.—"The Co-optimists" are here for a fortnight. On Monday evening a large audience appreciated their clever show. "The Operatic Motoring" and the "Rushing Ballet" were excellent burlesques, and kept the audience in shouts of laughter; while in the second part of the programme "The Silent Prompter" and "Missing the 'Bus" were particularly good items. Included in the company are Messrs. Melville Gideon, Stanley Halloway, Austin Melford, Wolseley Charles, Gilbert Childs, Davy Burnaby, Anita Elson, Cicely James, Polly Ward, and Doris Bentley.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Park.—The attraction here is Max Erard's revue, "The Menu," in which appear the well-known Zona Vevey and Max Erard, supported by Lawson Frazer, C. Barnes, Leo Sax, Harry Rhodes, Frank Barrett, Arthur Jobson, Clive Erard, and Maple and May.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Under the direction of Mr. Ernie Lotinga, the new musical burlesque entitled "The Loom" is being given here, the excellent company including Arthur White, Tom Condover, Arthur Clifton, and Miss Daisy Bindley.

### MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. C. W. Chambers.—The visit of Mr. J. A. E. Malone's Co. here this week in "Peter Pan," announced as a farewell one, has maintained its interest to many patrons as usual. Miss Maisie Darrell is quite in the line of successes with her many notable predecessors as "the boy who wouldn't grow up." Another pretty and engaging performance is that of Miss Marguerite Moreton as Wendy; and nice impersonations of the other children of the Darling family are given by Misses Miriam Adams and Sheila Maloney; while Miss Jenny Wren is a clever Tinker Bell. Mr. Lionel Gadsden, among the males, has the outstanding part as James Hook, which he renders with a delightfully sinister humour; but very good also were Mr. Rice Cassidy as Smee and Mr. Archie Selwyn as Gentleman Starkey; the homely touch, in the nursery and after, being well supplied by Mr. Roger Maxwell and Miss Ann Farrer as Mr. and Mrs. Darling. The mounting of the play is up to its high tradition.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall.—Every element necessary for enjoyment of musical comedy fare is embodied in "Poppy," which made a successful bid for popularity here on Monday evening. Mr. George Gregory is the principal attraction of the cast, and the material provided for his free and hearty comedy is well suited to his style and personality. Miss Laura Hayward as Poppy is also a prominent figure, and there is much amusing work by Mr. Sydney Keith and Mr. Laurence Barclay as Mortimer Pottle and Sergt. Stiffen; with pleasing impersonations by Miss Nora Roylance as Mary, Mr. James Whigham as William Herbert, Miss May Clarke as Countess Vronski, and Miss Lily Griffin as Sarah Tucker. Catchy music, good dances, and pretty scenery and dresses contribute to the brilliance of the show.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—An entirely attractive bill here includes excellent turns by Daisy Wood, the popular comedienne; Lily Long, comedienne, with a really comic style; Nathano Bros., in their funny skating act; the Benedetti Bros., Italian musical clowns; Chris. Richards, eccentric comedian; the Crastonians, in song, dance, and music; Morris and Cowley, burlesque comedians; and Victor Andre, a fine dancer.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—Mr. Jack Taylor has a sparkling revue here in "Wild Oats Encore," which has been doing good business all the week, to unstinted laughter and applause. The company is entirely good, including Jack Hodges, Billy Rowland, Gaby Revette, Maeder and Marise, and Frank and Albert, and the scenes, ballets, and specialities are all packed with entertainment.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. J. Hartley.—A change from drama here this week is a smart, picturesque, and amusing revue entitled "Scotch Broth," presented by the Saltcoats Amusements. Miss Flora Macdonald and Mr. Walton Payne are prominent in a talented cast.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—Mr. George Sax has a capital show here in "Sixes and Sevens," which has many novel and pretty features as well as an ample supply of humorous scenes. Jimmy Pullin, the popular comedian, has a big part, and other featured players are Jack Fields and Nora Dale, with many clever artists in support.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—The staging of "The Eternal City" has proved popular here this week, its interest being exceedingly well maintained by the Broadhead Players. The four outstanding rôles are in the experienced hands of Mr. Algernon J. Hicks, who gives an impressive rendering of Baron Bonalli; Miss Marie Paxton, whose Donna Roma Valonna is an appealing performance; Mr. Harry J. Clifford, who is admirably suited to the part of David Rossi; and Mr. Edward Valentine, who acquits himself well as the Pope. Every other member of the cast contributes satisfactorily to the success of a production which is more than ordinarily interesting and impressive.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—Mr. Charles B. Cochran's new revue, "On with the Dance," was produced here on Tuesday last.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr. Alfred Haines.—Thomas F. Convery's highly successful comedy revue, "On the Dole," is playing here to full houses. Albert Burdon, a fine comedian, is the life and soul of the piece, and is ably assisted by a strong cast, including Ada Burdon, Harry Clayton, Vic Vivienne, Douglas Wakefield, Billy Russell, Syd Railton, Johnny Kavanagh, and T. F. Convery's Eight Vaudeville Girls. The comedy throughout is excellent.

(For other Provincial News see page 18.)


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# THE REALM OF MUSIC.

### SCHUBERT RECITAL IN ENGLISH.

Mr. Stuart Wilson had an alert and interested audience at Wigmore Hall when he sang in English a programme of Schubert's songs. We are hardly likely to see better translations than these, which have been done by Mr. A. H. Fox Strangways and by Mr. Wilson himself. They have been published by the Oxford Press, and are open to all to use; so that the singers whose German does not pass muster—fully 99 per cent.—will no longer be excused for inflicting it on us in concert rooms. "Earthly Happiness" (Irdisches Glück) gives us instances of questionable rhyming — demeanour, scena—aura, poorer, etc.—which, coming after Shakespeare's "To Sylvia" and "Hark, Hark, the Lark," seemed worse, perhaps, than they really are. And we have to remember that Shakespeare was not translating. On the other hand, the lightness of movement of "Das Lied im Grünen" is wonderfully well preserved, while the version of "Andie Musik," to take another of the best-known songs, is altogether admirable. Mr. Wilson was not very sure of his text. "I *will* hear," for "I *shall* hear," was the usual Scotsman's error. He also sub-edited himself, or Mr. Fox Strangways, in "The Pool." That may pass; but Shakespeare's line, "Love doth to her eyes repair," is best left as he wrote it, and not inverted. One feels that Mr. Wilson has not made the best of a naturally agreeable voice. The tone sounds tired; there is no buoyancy in it, and no shine on it. These are faults that right breathing would cure. He sings with taste, and makes his words clear. He had a most accomplished accompanist in Mr. Anthony Bernard.

### VIOLIN AND PIANO SONATAS.

A notable event of the week was the violin and piano sonata recital given at the Æolian Hall by Miss May Harrison and Mr. Harold Samuel. Their performance of Elgar's contribution to this form was supremely good, from the peculiar suitability of the players' temperament. To both Elgar's music makes an intellectual appeal, its emotional qualities no less; and so it came about that for once we had a reading which penetrated to the inmost core of the work's meaning. For the same reason the performance of Brahms' sonata in G, which followed, satisfied completely, marked as it was by fine strength and tenderness. The third work on the programme was the B minor (No. 1) of Bach.

### ROYAL COLLEGE OF MUSIC.

On the 16th inst. a pianoforte recital was given at the Royal College of Music by Miss May Gilson. It has been given out officially that students are left to their own devices in the selection and arrangement of these programmes. The permission to undertake a recital, however, carries with it the implication that no doubt is entertained by the authorities of the performer's capacity to maintain the high standard expected at such functions. And, in fact, on this occasion, Miss Gilson proved fully capable of dealing with the music of her choice, which included Bach's Prelude and Fugue in F sharp minor (Book 1), Beethoven's Sonata in A (Op. 101), some Chopin, and pieces by Debussy and John Ireland.

### DISTINGUISHED 'CELLO PLAYING.

Mr. Howard Bliss gave the first of three violoncello recitals at Æolian Hall, when he played sonatas of Sammartini and Bach, and a number of 18th century pieces, besides Dohnanyi's Sonata in B flat, and two arrangements by Fauré and Granados. His programmes all contain much old music for which, it was easy to see, he has great affection. His style, easy, fluent, and gracious, suits it admirably, and a certain aloofness in his attitude towards the music he plays is a gain in character. His tone is beautiful; and it was a pleasure to find that it was never suffered to lose its quality, to become scratchy or squeaky on the high notes or rough on the low ones. In the scherzo of the Dohnanyi there was exceedingly dexterous playing on the part of both 'cello and pianist (Mr. M. O. Marshall), but the last movement was rather wanting in the warmth and vitality needed if the listener's interest is to be sustained until the end.

### FRANCO-BRITISH CONCERT SOCIETY.

Both for the matter contained in the programme and the manner of its performance, the Franco-British Concert Society's fifth concert at Leighton House marked an advance on several heard under these auspices. In accordance with the objects with which the Society was founded, a first performance was given of a Sonata in C for violin and piano by Jean Bartholoni. This, a work of considerable merit, was presented in a favourable light by Miss Mercia Stotesbury and Miss Adela Hamaton. The same accomplished players were again associated later in Fauré's second sonata. There was singing by Miss Mabel Barnes, a contralto with a sympathetic quality of voice who, in songs by French and English composers showed perception of the requirements of widely differing styles. Other interesting items were the recitals for voice and piano given by Miss Alice Clayton Greene and Miss Hamaton, of poems written by Miss Greene with musical adaptations by Theodore Holland.

### BRITISH WOMEN'S ORCHESTRA.

The British Women's Symphony Orchestra's third concert was given at Queen's Hall. What the critics of this organisation have found to complain of so loudly was not obvious enough to jump to the eyes of one who until now had heard none of its performances. There was not much the matter with the overture to "Hansel and Gretel," or with the charming suite for strings by the French 17th—18th centuries composer Lalande, which gave us playing that was smooth and gracious and sweet-toned. It should, perhaps, be said that through illness and absence some of the women players of brass and wood-wind instruments had been substituted on this occasion by men. The strings, however, were unaffected, and in all ranks showed themselves completely capable. Miss Gwynne Kimpton, the conductor, has not the case of the old hand, and, of course, it is hardly to be expected yet that she should have it. She is over-anxious, and, not content to leave well alone, tries to do again work already accomplished at rehearsal. Miss Katherine Goodson's tremendous virility in the opening of Tchaikovsky's B flat minor pianoforte concerto seemed to take both conductor and orchestra unawares, and though the challenge was fairly well met after a few moments, it was not until the second movement that there could be said to be real at-oneness of spirit between solo and accompaniment.

### B.B.C. CONCERT AT COVENT GARDEN.

#### "The Pilgrim's Progress."

At Covent Garden the British Broadcasting Company had a big house for their fourth concert, when the first performance in England was given of a "musical miracle play," "The Pilgrim's Progress." It is the work of Dr. Edgar Stillman Kelley, an American composer and professor of 68 years of age, whose "busy general career" has been passed in the Cincinnati Conservatory. The writer of the text, Elizabeth Hodgkinson, set herself a difficult, and, as it turns out, a rather thankless task in trying to make an acceptable paraphrase of Bunyan's words. Staged as a dramatic oratorio the effect should be good, for the scenes are well arranged. There is a large part for chorus, which was sung by the Festival Chorus of Wolverhampton Musical Society. The orchestra was the augmented Birmingham Symphony, and the soloists were Miss Ursula Greville, Mr. John Coates, Mr. Harold Williams, Mr. Joseph Farrington, and Mr. Dennis Noble. Miss Greville's appearance in a voluminous crinoline set everybody wondering at first, but afterwards it was suggested that she had in a sense dressed for her part. The "spiritual home" of the music is, in fact, the 'sixties or thereabouts; although there are not wanting links with earlier days in sundry Mendelssohnian reminiscences, or with later ones in reminders of Wagner (Parsifal), Humperdinck (Hansel and Gretel), Gounod (Faust), Elgar (Gerontius), and others. We looked for a mighty fight at the meeting of Christian and Apollyon, but in vain; for the accompanying hosts were but pantomime demons. The general effect of the music is hardly inspiring, though some of the numbers, such as the Shepherd's Song, are pleasing enough. The best things are the choruses in the third, and last, part, and these were sung by the choir with enthusiasm, and a great sense of enjoyment in which the audience would, no doubt, have shared more fully if the singers could have kept in tune. Miss Greville invested her parts as Christian's wife, and Madame Bubble with lively interest, and there was excellent singing besides from the other soloists. Mr. Kelley, who was called at the close, thanked the conductor, Mr. Joseph Lewis, and the performers, in a graceful speech.

### PATRON'S FUND REHEARSAL.

Five young composers heard their works performed at the Royal College of Music Patron's Fund Rehearsal. Mr. Edward Allam's "Suite in D" was pleasant to hear, and its effect would have been still better if he had known when to stop. He was prolix, as is not uncommonly the case with beginners. An overture, "The Black Sheep," by Leslie Woodgate, served a modest purpose well enough as the introduction to a toy-shop sort of ballet. Rather more serious in intent was a bright "Work" entitled "Lerryn," by Herbert W. Sumsion, which may be put down as a creditable essay in the use of the resources of a full orchestra. The effect of Edmund Rubbra's "Double Fugue" was heavy, but that there was a mind of power and energy at work was undeniable. This was the most ambitious of the five compositions. The most successful was the "Concerto for Strings, with solo violin and viola," by Robin Milford, who already writes with an ingenious and a sure hand.

### MARTIN SHAW'S SONGS.

Mr. Martin Shaw ranges over a wide field in search of poems to set to music, and his style is as varied as his subjects, so that there was grateful freedom from monotony in the recital of his songs given at Æolian Hall by Miss Marcia Van Dresser and Mr. George Parker. Miss Van Dresser, an adaptable artist, used a voice of ample range and warm quality as effectively in the dramatic "Little Waves of Breffny" and "At Columbine's Grave," as in the light, swift "Song of the Palanquin Bearers" and such dainty things as "I Know a Bank" or "Cuckoo." As for Mr. Parker, it seems hardly necessary to say that he made a fine thing of "Wood Magic." He sang it so well that he had to sing it over again. "Old Clothes and Fine Clothes" also came in for an "encore," and so, too, did half-a-dozen others, including "The Cavalier's Escape," and "Down by the Salley Gardens," that charming setting of W. B. Yeats' words. Mr. Shaw accompanied at the piano throughout the evening, and also gave a short talk on English song as an opening to the programme.

### AMATEURS IN "IOLANTHE."

The Birkbeck College Amateur Operatic Society produced "Iolanthe" at the Birkbeck Institute on a stage that one peer's robe, spread out flat, would almost cover. More-or-less human fairies, like peers in full bloom, also want space, and there must have happened many casualties to wings and wands before the last of the four evenings was over. Fortunately, the over-crowding problem was not suffered to interfere with the high spirits and good humour of either performers or performance. In one respect it even had good results on the singing of the choruses. For, packed as were the choristers, they could feel each others breathtaking—as properly trained part-singers are taught to do—and so, were strikingly unanimous in attack and finish of the phrase. Their tone, too, was musical, and altogether what they had to do was well done. By good fortune, or careful casting, or both, it happened that most of the principals fitted their parts in a physical as well as a vocal sense. Thus, the Phyllis, Miss Margaret Winterflood, was a dainty figure and a charming singer to boot, while the soft tones and appealing manner of Miss Gertrude England made her presentment of the distressful Iolanthe most convincing. The Strephon, Mr. L. Wardle Collingwood, a pretty fellow, indeed, in his flowered silks and satins, was also a lad of spirit in his songs and his wooing; and as his rivals, the noble Mountararat and the equally noble Tolloller, Mr. Harold Cornes and Mr. Alec Gemmell, were in accent, loftiness, and airy condescension exactly what comic opera earls ought to be, and indeed always are. Then there was the capital Lord Chancellor of Mr. Edward Robey, full of humour in his songs, and as clever in cutting capers as quips—only, he should have cut those extraordinary ones in "Faint Heart Never Won Fair Lady" in time to the music. Though not as ponderous as some Fairy Queens, Miss Florence Mitchell was sufficiently imposing to fulfil Gilbertian intentions, and she sang the second-act song well. The finely imperturbable Private Willis, Mr. Henry Weaver, only wanted securer intonation to be quite successful in his singing. His diction, like that of everyone in the cast, including Miss Marjorie Ratcliff, Miss Kathleen Vokes, and Miss Amelia Cowie, the Celia, Leila, and Fleta respectively, was so clear that it was impossible to miss a single word—a notable point, this. Another good feature was the orchestra's refinement of tone and neat playing, on which the musical director, Mr. Stanley T. Babbs, is to be congratulated as heartily as is his colleague, Mr. Henry Leffler, on the stage-management and the production generally.

Mr. H. Wynne Reeves is to be the leader of the orchestra for the forthcoming opera season at Covent Garden. Monday, May 18, has been fixed upon as the opening night. As to the opera chosen for the occasion nothing is definitely known yet, except that it will be one of the German repertoire. Bruno Walter, of course, will be the conductor. The German season is to last a month. After that comes a month of Italian opera. Incidentally, the entire orchestra is composed of English players.


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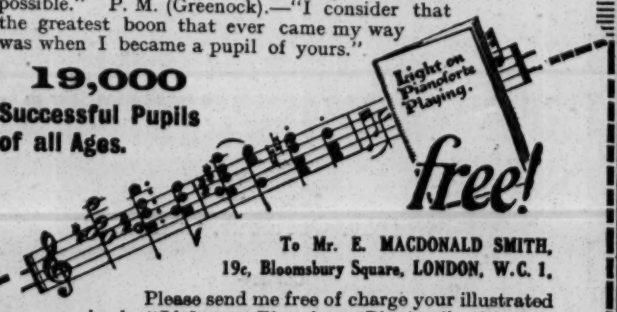


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SATURDAY, MARCH 21, 1925.


## ACTING TO ORDER.

THERE is wisdom in the remark made in our last issue by Miss Vera Lennox, who has temporarily taken up Miss Heather Thatcher's part in "Primrose" at the Winter Garden Theatre, to the effect that an understudy should be herself all the time—in other words, that she should not present a mere replica of her principal. The remark applies equally to the actor who goes out to play on tour a part in which a London player has made a success. Over and over again producers insist that the touring actor shall give what amounts to a slavish imitation of the London star, with the result that his performance becomes little more than a mechanical presentment. When the number of West End plays that are now on the road is taken into account it is easy to see how widespread this self-repression must be.

**Personality and the Player.**

It is apparent that if an artist is good enough to get an engagement at all he must have qualities both of speech and acting, and if he has to conform to every intonation and gesture of the creator of the part, it is obvious that he cannot develop his own individuality. How many revelations of talent might not be made if he were allowed to do so.

The advantages derived from an absolute reproduction of the original are very problematical. It results often in a weak and anæmic performance, having only the semblance of what in London is a success of personality. No requisition of the sort is made when one actor succeeds another of equal standing in the same part, and it is frequently found that while differing in conception and treatment either rendering presents features of interest that few would have thought possible.

Not often does an understudy succeed his principal when the latter gives up the part entirely. When an actor retires finally from a part the understudy is only allowed to take the character while a search is made for an actor of higher standing. We have known cases where the deputy has given a rendering quite worthy of the play, but has not been retained, such is the reliance placed on the drawing powers of a name. By the time the understudy has overcome the nervousness inseparable from such an occasion a new engagement has been entered into and his chance is gone. It is surely from the representatives of the minor parts that the principals of the future should be drawn, and no means of encouragement should be withheld. Justification for such a proceeding is exemplified at the "Old Vic.," from which many players now in the West End have emerged.

The standard of present-day acting, nevertheless, has little to fear from its severest critics. Almost every cast in London is distinguished by one or more brilliant performances, and in one particular case there are three. Where could one find finer specimens of playing than those of Mr. George Grossmith, Mr. Joseph Coyne, and Miss Binny Hale in "No, No, Nanette!" at the Palace? It is nothing more than musical comedy, but it contains three pieces of character work that could scarcely be surpassed. One might go on repeating names of actors who are gaining laurels for themselves and their calling by acting that all but the highbrow would admire.

**Present-day Standard of Acting.**

Actors on the West End stage have been taxed with inaudibility, but chapter and verse are not given. Inaudibility is an unpardonable fault. It is the chief distinguishing mark between the amateur and the professional, for seldom in an amateur performance do you hear more than one or two performers plainly, never all of them. But in a hurried survey of the London productions one fails to recall any specific case where that charge could be maintained. What the stage lacks at the present time is the line of succession. While there are many excellent actors in minor parts there are few who give indication of being able to take the lead. An eminent author wrote recently that he did not know of three young men who could satisfactorily bear on his shoulders the main weight of a play. Such a statement is open to dispute, and we are inclined to doubt it very much. The fact remains, however, that in most of the London successes the prominent parts are taken by men who made their mark years ago—who were stars when the present generation were at school. That they have no apparent successors can be traced to the fact that insufficient confidence is reposed in the younger man, that he is compelled to mimic rather than create, and that when his chance comes he is not allowed the scope or given the time to make good.

## WHERE BRITISH ACTS SCORE.

### WHY ARTISTS SHOULD TOUR ABROAD.

By ALBERT WHELAN.

For the first time since I came to this country I have been to my native land—Australia. I made a seven months' tour, playing in Australia ten weeks, and three or four weeks in America on my way back.

In Australia I came across many English performers, and from all of them I heard that they had had successful tours.

I never saw or heard of any English acts out there that had not made good. Therefore I was greatly surprised when I returned to England to find people coming to me and telling me that they had heard of British artists in Australia who had not been successful.

**Management's Endeavour.**

We all know that one can meet with different grades of success. But the conditions in Australia I found were, generally speaking, very good. There were a few instances of artists occasionally taking a "long jump," but this was only because of accidents happening in the business.

The endeavour of the Australian managements is to make everybody comfortable and contented. They do all they can for the artists. And the public seem to be in pretty close touch with vaudeville and theatrical affairs generally. They know pretty well who's who. At any rate, a trip to Australia itself is one of the most interesting anyone can take.

From Australia I went to America. There I found great geniality and loyalty in the theatres, right from the managers to the humblest member of the staffs. The musical directors and members of the orchestra are only too glad to help you. They do not mind being asked as often as one might feel inclined to ask to do what an artist wants. Their one desire is to satisfy the requirements of the artists.

**Good Comradeship.**

The same spirit of good comradeship also exists between the stage management and staffs, and the artists. The audiences, also, are wonderful. They have cultivated a fondness for foreign acts; that is, if these acts are good. And they were unstinted in their applause and their own methods of showing their appreciation of an artist's performance.

I did not find any instance in Australia of an artist using anyone else's material. The only time I heard a complaint was when somebody had brought over a budget of free songs. It was disappointing to the artist to find that someone "had got there first."

**"Lucky America."**

America is very fortunate in having a man like Mr. Albee, the head of the Keith circuit. Mr. Albee leaves no stone unturned to make everybody comfortable and happy in their work. Every employee under the Keith management is imbued with the same feeling.

The important point about American managements is their straightforwardness. They come to you always with a candid criticism of your work. They tell you what they think is good; what they suggest should be taken out of your act, or what you could do to improve the act. The result usually is a good, speedy entertainment for the audience.

American artists are as clever as British artists—not cleverer. For I do not think there is any turn superior to that of the British artist; though the Americans, in some instances, have more progressive ideas in presenting an entertainment. That is my opinion.

Naturally, it is a good education for an artist to go away either on a colonial or foreign tour, even though he is "booked" in England, and the tour may not be quite as good a financial proposition for him as his work would be if he stayed at home. For such a tour tends to enlarge his mind. He comes back fresher to the public at home he visits twice or three times a year.

## THE DRAMA IN AMERICA.

### "Ariadne"—"Night Hawk"—"White Collars"—"Nocturne"—"Two by Two"—"The Wild Duck."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Feb. 28.—The Theatre Guild has just produced at the Garrick Theatre a whimsical comedy from the pen of A. A. Milne called "Ariadne." It is in three acts, and concerns the successful attempt of a wife to make her husband realise her importance. In the rôle of the wife Laura Hope Crews gives an admirable performance. Ariadne Winter is distressed because her lawyer husband puts his profession first, and for the sake of business is even willing to tolerate the attentions paid to her by a local estate agent. The latter is a good client, and John Winter feels confident that he is harmless. Besides, John is equally confident that he has a faithful wife. Ariadne, to teach her husband a lesson, leaves for London ostensibly on a shopping trip, and leaves a note announcing that she has eloped with the estate agent. Then, whilst a highly emotional family council is being held to decide what is to be done, Ariadne returns and blandly informs the gathering that her suitor missed his train and thereby spoilt the elopement. Lee Baker is very good as the husband, and other parts are well acted by Harry Mestayer, Orlando Daly, Frieda Inescort, and Catherine Proctor.

**"Night Hawk."**

Plays in which the heroine is a street walker are "in style" in New York just now, and their number grows apace. In the above-named comedy Mary Newcomb, who scored a conspicuous success in "The Woman on the Jury" not so long ago, appears as Maisie Buck, a girl of the streets, who consults a doctor and is told she has two years to live. After reading about a certain treatment that makes people young again she begs the doctor to try the rejuvenating process on her, and it proves a success. In return for the good he has done her she promises the doctor to "go straight." Then she tries to win his love, and failing in that turns her attention to his younger brother. It is not

(Continued at foot of next column.)

## THE PLAY IN PARIS.

### Jean Charlot's New Show at the Potiniere—Marrying a Siamese Twin—Moliere at the Atelier—Abandoning Art for Money—Shakespeare in the Original.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—"Le Coup de deux," the smart three-act light comedy by Robt. Dieudonné and Henri Geroule which Jean Charlot presented last Tuesday at the fashionable Potiniere, has caught on as expected, and is in for a good run. It is a diverting farce with a plot not particularly fresh, but brimming over with wit, which tells of a wealthy manufacturer, Marcel, having a liaison with a music-hall artist, Mlle. Nady. When seen by his wife Suzanne, he screens himself by declaring he was merely conveying a message from their bachelor friend Etienne (who is Marcel's partner in business and chances to be Suzanne's lover—such things do happen in the best of regulated society). Etienne objects to being identified as Mlle. Nady's suitor, and endeavours to explain the contrary to Suzanne, but when he is induced to visit the variety actress, to be passed off as her lover for the sake of appearances, he happens to be found there by his true mistress. However, he is able to prove by a cubist picture, presented to Nady by Marcel when declined by his wife, of the real situation. But, meanwhile, he falls a victim to Nady's charms, and when Suzanne learns this she cancels her divorce proceedings, and is sadly reconciled with her repenting husband who is ignorant of her intrigue with Etienne. Betty Daussmond has ample opportunity in "Le Coup de deux" for her subtle talent as the caustic demi-mondaine Nady, particularly during a singing lesson wherein Jeanne Wylleme is quite amusing as a broken-down music teacher and chaperon. Pierre Etchepare is a compassionate Etienne, and Belieres is a badly used Marcel, deceived by his best friend, who appropriates both his wife and his mistress. There are several other good parts.

**"L'Hôtel des Amours."**

This title might also have applied to the foregoing, but is given to the three-act "vaudeville" by Palau and René Pons, produced by Marcel Nancey at the Théâtre Comédie. It is a rollicking sort of effusion, not complicated in the least, concerning a Senator getting married a second time to a damsel young enough to be his daughter, while he also is supporting a lady of the Moulin Rouge ballet.

**"L'Etrange Epouse de Professeur Stierbecke."**

In three acts Albert Jean has penned an impressionist sketch of a learned investigator falling a victim of science. He falls in love with Nora, one of the latest Siamese twins at a country fair in Holland. This freak was only a fake, and there is no surgical operation necessary to separate the maiden from her sister Leo, the wife of the showman in private life. As the "Strange Wife of Professor Stierbecke," the bride excites the curiosity of the neighbours, and scandalises society by her frankness and common-sense. Gaston Baty has mounted this "parade" at the Studio des Champs Elysées, with Robert le Vigna as Joris Stierbecks; Delaitre is the showman, Suzanne Demars plays Nora, and Germaine Geranne is Leo, her twin-sister.

**"George Dandin."**

An almost forgotten three-act comedy of Molière has been reproduced by Chas. Dullin at the Théâtre Montmartre with his Atelier company. Corney holds the name part. On the same bill Dullin has placed "La Révolte," a one-act drama by Villers de l'Isle Adam, produced at the Vaudeville Theatre here early in 1870 by Delannois and Mme. Fargueil. We have likewise the one-act comedy "Corilla," by Gerard de Nerval, to complete the programme. Corilla is the fickle Napolitaine flirting with a poet and a nobleman. She impersonates a flower girl to test their constancy, and professes no preference at the end.

**"Ce que tu n'as pas fait . . ."**

The private dramatic society known as the Théâtre d'Art Athena was sheltered at the aforesaid Atelier for a matinée to present a three-act piece "Ce que tu n'as pas fait," by Roland Charmy. The hospitality was not betrayed, for the psychological essay brings to light a serious problem to-day, that of the rôle of money in art endeavours. The plot tells of a painter who would have proved himself a genius had he not sold his talent to a picture merchant in order to nurse his consumptive children. Jean Galland (the father), Geo. Vallée (the son), Louis Besançon (the picture dealer), Mme. Coutan-Lambert (mother), exhibit real dramatic talent.

**"Le Retour à la Terre."**

The Comédie Française presented last week the première of an act in verse by August Villeroy. "Le Retour à la Terre" (Back to the Land), which was well received. A soldier returns without illusions to his native village. He is dreary and disappointed. He is welcomed by an old woman symbolising what he formerly felt. This restores his confidence in the future, so that he settled down to labour. Mme. Weber, of course, recited the verse admirably to Hervé, impersonating the dissatisfied soldier.

**Shakespeare in the Original.**

"If music be the food of love, play on . . ."; and the English Players commenced their month's engagement at the Théâtre Albert I. with "Twelfth Night" under most auspicious conditions. As we have already announced, the company playing Shakespeare in Paris at present is under the able direction of W. Edward Stirling, and includes Ben Greet. The troupe comprises also Alfred Farrell, Geoffrey Wilkinson, Charles Bennett, Ernest Hare, Parrell, Leverton, Piper, Burne, Margaret Vaughan, Edith Sharp, Vera French.

**"Le Cachet rouge."**

News comes from Havre of the production there of a lyrical drama in two acts by René Lenormand, the book being adapted by his son, H. R. Lenormand from a story by Alfred de Vigny. The composer is aged 79 years, according to local critics, but his music is juvenile in melody. The plot of "Le Cachet rouge" tells of a warship taking political prisoners into exile during the Directoire.

(Continued from preceding column.)

long before the latter announces that he is going to marry "this sweet young girl." This leads to a melodramatic scene in which the doctor tells his brother who the sweet young girl is. The "moral" of the play seems to be that it is all very well to advise a street-walker to marry and settle down, but when she picks a member of one's own family that's different. In the end Maisie's departs for her brother's farm in Kansas.

**"White Collars."**

So much has been said of late about the "white collar class" that a play bearing the above title was to be expected. The one under notice is described as a new American comedy, and was written by Edith Ellis. Frank Egan presents it at the Cort Theatre. The story deals with the marriage of a blue-blooded millionaire to the daughter of a proud but impoverished family living on the East Side. Cousin Henry, a loud-mouthed member of the family leads the attack on the "democratic aristocrat" who comes into their midst, and bombards him with half-baked theories about wealth, being aided and abetted to some extent by the parents of the girl. In the end, however, the scion of wealth convinces the entire family, including the redoubtable Henry, that their theories are all wrong, and breaks down their pride so completely that they are willing to forsake their East Side quarters and move over to Riverside Drive.

**"NOCTURNE."**

A dramatisation in four acts of Frank Swinnerton's widely read novel, "Nocturne," is being presented at the Punch and Judy Theatre. This is the second production of the newly-launched Art Theatre under the direction of Henry Stillman, the performance of "Nocturne" being given in the afternoon. Mr. Stillman dramatised the novel and has turned out an interesting play. It deals with the romance of the beautiful daughter of the house of Blanchard with the dashing captain of a yacht. There is a companion romance between the girl's plainer sister and a slow-witted suitor. The original story ends with the close of the third act, but the dramatist has added an episode "four months later" and a happy ending

**"Two By Two."**

This three-act comedy by John Turner and Eugenie Woodward has just begun an engagement at the Selwyn Theatre. It was formerly called "The Leap." Its theme is the conversion of the calf love of a young man for a middle-aged but charming widow into a real passion for her ingenue daughter. The play serves to re-introduce to Broadway audiences the popular Charlotte Walker, and our old favourite, Lawrance D'Orsay. Beatrice Herford, too, is in the cast, and is in excellent form.

The Actors' Theatre, formerly the Equity Players, has revived Ibsen's "The Wild Duck" at the Forty-eighth-street Theatre. Tom Powers, in the rôle of the fanatical young idealist, Gregers Werle, gives a fine performance, and Warburton Gamble is equally good as Hialmar Ekdal, the fatuous husband. Other members of an excellent cast are Moffat Johnston, Blanche Yurka, Cecil Yapp, Helen Chandler, and Henry Carvill.

"The Little Minister" is to be revived next month by Charles Dillingham. Ralph Forbes will have the title rôle, and Ruth Chatterton will appear as Lady Babbie. Joe Cruickshanks will be played by J. M. Kerrigan, Lord Rintoul by Hubert Druce, and Capt. Halliwell by Kenneth Hunter.

"Othello," with Walter Hampden, is about to end what is considered a record run for that play at the Shubert Theatre. Considering everything, seven weeks of Shakespeare on Broadway in these days does seem somewhat surprising.

"The Green Hat," a play adapted from Michael Arlen's novel of the same name, is to be produced here by A. H. Woods, with Katharine Cornell in the leading rôle.

# LONDON VARIETY THEATRES.

### THE COLISEUM.

Stage memories that have taken over thirty years to garner are distributed by Bransby Williams to a Coliseum audience in half-an-hour. Here is the pick of a playgoer's experience, for what is more valuable in recollections of acting than the comparison of Hamlets? His performance might almost be said to consist of reproductions rather than imitations. When the stage darkens so that only an indistinct sable figure can be seen, the voice that breaks out in fearful exclamation, "Angels and ministers of grace defend us," might be that of the great actor who has just been named. First the upright carriage and stately diction of Wilson Barrett with its flavour (but no more) of old-fashioned grandiloquence. Then Tree's slightly sibilant voice and nervous, over elaborate, play of the fingers. Next the dignified gestures and organ-like notes of Sir Johnston Forbes-Robertson (and it is no reflection on Bransby Williams' powers to say he missed the dulcet, exquisite tenderness of the cry, "Father"). Finally the crouching pose and staccato utterance of Irving—an imitation which retained the thrill of horror and fear. There was the comic relief in abundance. To begin this act, Bransby Williams recited a rhymed description of "Hamlet" as a cowboy might see it, and between his recollections of the actors he introduced burlesque showing how G. P. Huntley, George Graves, R. G. Knowles, and Harry Weldon would address the "goblin damned." Perhaps the most comical comment was contained in the Gravian concern to know why the ghost did not move—"Have you buried a bone there?"

To accompany "Sumurûn" in the last week of its run, several other popular performers had been engaged. Alfredo's Band played "I'm Goin' South," "Somebody's Wrong," and "Too Tired," with no little orchestral ingenuity, and accompanied Terpsichore in her demonstrations of Oriental, Spanish, and jazz dances, besides the waltz in which she circles not on the floor but in the air! Dunio and Gegna charm us with the music of violin, 'cello, and whistling, and the Spyras present their remarkable acrobatic novelty, "Porter No. 17."

A welcome return is made by Gillie Potters. He indulges in a decidedly funny spoof. After deluding us into thinking he has a song, he breaks off into a "travelogue" called "With Spaghetti to Italy." As his magic lantern is indisposed he proposes to make a blackboard do the work of the film; his lightning sketches are the last word in the simplicity of impressionism. Unfortunately, the Kenna Brothers were out of the bill at the first performance this week, but Larry Kemble proved a very acceptable deputy.

### THE ALHAMBRA.

Though humour is a matter for very diverse opinions, Harry Tate is able, at one and the same time, to satisfy both those who like it subtle and those who like it plain. "Selling a Car" is an admirable example of his peculiar gift which almost deserves the label genius. There is nothing in the scene that a child could fail to understand, and yet the acutest observer of psychological phenomenon must delight in nonsense that so cleverly hits off the nonsense of real life. Take for instance, the dialogue between Harry Tate and his "son's" college chum. "Haven't I met you before?" asks the boy. He mentions a certain staircase King Charles slept on, the landing at the top, the room with three windows that were reduced to two, the windmill, the stream that ran down hill and the pillar box at the bottom. Then the son takes a hand and describes the lighthouse, adding the story of how it was built and how unavailing it was. On the verge of losing his temper, Harry Tate demands of the chum, "What is it you want, anyway?" And the boy replies, "Well, how are you?" We all know the state the poor man is now reduced to. If your mind were thus pulverised in the midst of an attempt to sell a car, it would seem to you also that, directly a purchaser arrived, the wheels were flying off, the bottom falling out and the cover dropping in.

"Like old times" is how the audience expresses its delight at finding Jack Hylton back on the scene of his first music-hall triumph. His band is in fine form and makes great play with "I'll See You in My Dreams," "Me and the Boy Friend," "Shadowland," "Oh! How I Love My Darling," and "Shanghai," besides encores. Albert Whelan repeats his successes of last week, and adds "Topsy-Turvy Town," which supplies us with surprising items of news concerning other stars of variety. Harry Thurston returns with "Cameo Types of the Thames Embankment," which provides full scope for his ability to draw character vividly and comically. Singing "They're All Going Back to Tennessee" and "She Wouldn't Do What I Asked Her To," George Formby, junior, establishes himself securely in the audience's regard. The Flying Julians mingle expert acrobatics with original humour in their popular style, and Frank and Vesta cater for the public's fondness for step-dancing, flavouring their performance with many a merry moment.

### VICTORIA PALACE.

The programme here this week includes several outstanding items, such as the American entertainers Layton and Johnstone, the marvellous pedal display of Elroy, the singing and dancing violinist, Tucker, and that clever and popular ventriloquist, Coram. Layton and Johnstone are an exceedingly expressive and versatile American duo, and their equipment consists of some remarkably good songs and duets, "A New Kind of Girl," "All Alone," "Rufus Rastus," "I'll Take Her Back," "Old Savannah," and "Katie," to mention only a few of their successes, sufficing to show the wide scope of their repertoire. The marvellous Elroy, who can perform almost any trick, including opening a bottle of wine, lighting a cigarette and snuffing a candle with a well-directed rifle shot, with his wonderful feet, is heartily acclaimed. Tucker is as bright, spontaneous, and animated as ever, and excels in his violin excerpts; and Coram and his ventriloquial figure Jerry Fisher, are great favourites. No programme here is complete without the well-drilled Tiller troupe of Palace Girls, and they earn the customary applause. The Mihill Johnson Sisters in dancing and posing in mid-air give a dainty and even startling exhibition of skill and dexterity. The Two Cures, the original Coster Kids, give an amazing dancing exhibition for two such juvenile terpsichorean devotees, and their graceful gyrations and wonderful somersaults are much applauded. Frank Ginnett and Co. conclude with their screaming farce "The Headman," and their clever cross-talk and amusing fooling with the mule help to send the audience away in high good humour.

### HOLBORN EMPIRE.

The cabaret is a form of entertainment which gains in popularity day by day. Even the music halls are being invaded, there being a wonderful specimen of this genre of show at the Holborn Empire this week. Its title is "A Cabaret in Cuba," and it serves to introduce those talented dancers Miss Kathleen O'Hanlon and Mr. Theo. Zambuni, who have already made such a name for themselves at the Piccadilly Hotel. There is a remarkable atmosphere of the Southern climes about this show. The Argentine orchestra, the castanets, the stamping of feet, and the glowing setting all conjure up visions of the lands where the blood runs hot, and the dancing is fierce to match. Such intensely emotional and thrilling gyrations as are executed by Miss O'Hanlon and Mr. Zambuni in "Tango Champagne," "Firpo," and the "Apache" dances have surely never before been seen. Their performance resulted in call after call for this talented couple. Senorita Bruneleschi adds her share to the huge success of this item.

The remainder of the programme is also full of good things. Immaculately clad, Mr. Reg. Wentworth has a bright little song about "Sunny Side Sally"; Yost and Clady execute some clever clay-modelling to the accompaniment of amusing chatter; and Miss Marie Ambrose's powerful voice rings out with clarion sound in three melodious ballads. Follow ten minutes of paradoxical humour in the shape of Mr. Tom E. Hughes, in tattered raiment, chortling "I Wonder What It Feels Like to be Poor," whilst Mr. Nat D. Ayer sets everybody humming with his lilting syncopated songs.

Mr. Albert Whelan, who appears vice Mr. Harry Weldon, is one of the stellar attractions. His new songs abound in merit, particularly the topical one entitled "Topsy-Turvy Land," and the audience enjoyed every minute that his debonair presence filled the stage. Another undoubted attraction is Mr. Fred Curran, replete with parodies on every conceivable song and every conceivable subject. Three numbers barely satisfied the demands of the Holborn patrons. The programme is brought to an end by that excellent trapeze act, Les Storks

### STRATFORD EMPIRE.

G. H. Elliott, the original chocolate coloured coon, tops the bill here this week, and he received a warm welcome on Monday night. He gives an atmosphere to his songs which touches the heart-strings. His first item "Listen-in, Virginia," was followed by "Southern Maid," and then he gave his great success "Carolina." In response to repeated calls he added, "I Used to Sigh for the Silvery Moon." Another favourite was Nixon Grey. He opened with "Let Your Life be One Long Melody," followed by songs sad and gay. Austin Rudd was in excellent form, and starting off with his famous "Sailors Don't Leave" number, he gave us a new item in "Wait for It," concluding with his volatile, "I've Got That Kruschen Feeling." Other artists who contribute to a first-class programme are Alice Craven, the versatile Lancashire comedienne; Ralph and Bob Vedras, comedy eccentrics; the Melford Three, in character dancing studies; and the Four Bennos.

### NEW CROSS EMPIRE.

An excellent variety programme is at the New Cross Empire this week. The Graham Brothers are clever acrobats, and they opened the proceedings to a good round of applause. Paddy Saunders is an "artist" in more senses than one, and he can certainly "draw." While sketching, he entertains with clever and humorous patter, and his final sketch, which he called "Sunset at the Surrey Docks," evoked roars of laughter. Lily Moore was assisted by Percy Martin in some clever comedy sketches, and both sing and dance well.

Wilson Hallett, in his impersonations of children, was as good as ever; he is a great favourite here, and is always sure of a welcome. The imitation of the little girl singing "Three cheers for the Red, White, and Blue" at a party, was greatly enjoyed. Willie Picardy describes himself as "the best of all foot jugglers," and he certainly earns the description, for he not only dances in the orthodox manner, but can manage a step-dance upside down. Rupert Hazell, in "Harmonylarity," was another good turn, and his patter kept the fun at concert pitch. He can play the one-string fiddle as to the manner born. Of John Birmingham and his famous band encore after encore was demanded, and if time had permitted they could have finished the evening. "Shadowland," "There's Yes, Yes, in Your Eyes," "All Alone," and a tuneful and clever medley were a few items which earned the vociferous applause accorded them.

### HACKNEY EMPIRE.

Sport plays quite a large part in the programme here. Not only do we have the Stoll Picture Productions, Ltd., presentation of Sporting Life on the screen—this week "Running" is featured,—but we have two turns more or less exclusively devoted to it. Bert Hughes and Co.'s original comedy sporting act shows us some excellent trick cycle riding, and then a very exciting basket ball match on bicycles. "Tottenham *v.* West Ham," it was designated on Monday, and the fun and excitement were fast and furious. Frank Varney and Teddie Butt's silly "sagacities" also involve some excellent burlesque sporting items. They open with an original number, and then Frank recites, introducing famous boxers' names into a well-told tale. Their impersonation of spectators at a boxing match, and on the racecourse, is one of the best pieces of fun seen on the halls. Syd. Moorhouse sings operatic selections "off stage," and still sings them when he reaches the stage. His number, "Old Pal o' Mine," and his clever whistling was so well received on Monday, that when he took his call in front of the tabs, the audience wanted more, and he sang excellently "End of the

(Continued at foot of next column.)

## "THE GOLDEN WEST"

### At the Poplar Hippodrome.

"The Golden West," a musical play in eight scenes by Mr. William Hargreaves, and presented by that excellent comedian, Tommy Mostol, is a bright and entertaining show, with a good story, and plenty of drama of the kind enjoyed by the Poplar folk.

A principal in the play is the film star, Eddie Polo, described as a hundred per cent. American, who plays the hero in a very convincing manner, particularly effective being scene 3—the underworld on the Barbary coast.

Tommy Mostol is responsible for all the fun, and he creates hearty laughter throughout the show. Miss Audrey Wilmore, the charming heroine, who is abducted by the Mexican adventurer, acts with grace, and possesses an appealing voice which is heard to advantage in "Don't Mind the Rain," which has a pretty floral setting. Miss Ray Zack, who plays the maid of all work, "Polly," is bright and cheerful, with a quaint make-up. Her songs "Step Henrietta" and "Spain" are well rendered. She is an excellent foil to Tommy Mostol.

As Pablo Avila, the adventurer, Mr. Alan Bailey acts well, and is ably supported by Mr. Chas. Calvert as his accomplice. The Western Trio have fine voices, their rendering of "Where the Lazy Daisies Grow" being delightful. Mr. George Dorino dances well, and acts the part of the hotel proprietor with much effect. Praise is due to the chorus ladies for their excellent dancing and good singing. As the cowboys at the ranch, Messrs. Frank Willis, Herbert Ashley, and Walter Kean give valuable assistance.

## "NOTIONS"

Comedy Revue, in 20 Scenes. Produced by Mr. Harry Day, at the Empire, Bristol, on Monday, March 16.

Mr. Harry Day presented the attractive comedy revue "Notions" in 20 scenes, which was given an enthusiastic send-off by a house packed to its utmost capacity on Monday. The music is bright and tuneful, and the dresses excellent. The principal scenes are "Nile Nights," "Florida," "Peter Pan, I Love You," "A Yacht," "A Visit to Blackpool," and the "Grand Finale," in which special mention should be made of Howard Flynn and his famous Symphonic Band, which was received with great enthusiasm, encores being greatly in demand.

Mr. Jim Jessiman, the comedian, heads a first-class company, and he is very ably assisted by Ivor Vintor, the comicalities of the big man and the little man being smart and up to date. "Bringing Up Father," introduced with patter, was a great success. Miss Isabella Dillon is the leading lady, and an excellent vocalist. She, with Jim Jessiman and Ivor Vintor, in "A Visit to Blackpool," keep the house in roars of laughter. Good support is rendered by Gracie Rosslyn and The Gregorian Singers in vocal items. Alexander Dane has a good voice, which he uses with great effect. The dancing of Levoie and Moram proved most popular. The revue is devised and staged by Charles Henry. The dances are arranged by Mdlle Albion, and the whole production is under the personal supervision of Mr. Harry Day.

### Wally Dewar's Lucky Escape.

Wally Dewar, the well-known young pianist from the Trocadero Band, Blackpool, had a lucky escape from serious injury in a motor smash at Westby recently. The car in which he was travelling was overturned in a collision, and he and two friends were conveyed to the Victoria Hospital suffering from severe head and face injuries. After medical attention, Mr. Dewar was allowed to proceed home, but the others were detained.

### John Lester's American Trip.

John Lester wishes to deny emphatically the report that the object of his trip to New York is to engage American talent. He is certain he can find all the talent he requires for his autumn production in this country. The primary object of his journey is recreation; but while in the States he will be on the look-out for novel stage and lighting effects and original publicity methods.

At Shepherd's Bush Empire recently Miss Ella Shields introduced into her act the popular Fox-trot Ballad, "Why Did You Call Me Wonderful One?" which met with enormous success.

(Continued from preceding column.)

Road." The burlesque juggler, Zellini, contributes his clever act, not the least best part of it being the effective finale. Jock McKay's humour is infectious—he has the audience in roars of laughter all the time he is on. Renie Riano proves her amazing versatility. In cabaret, West End music-hall, and suburban hall she is very popular, and her eccentricities we have heard applauded in all three. She had a wonderful reception here on Monday. The O'Gorman Bros., with their clever songs, dances, and patter; Reka, the Universal musician; and the Henriette de Serris' "Living Art Studies" complete the fine bill.

## "THE PEPPER BOX"

### At Finsbury Park Empire.

Mr. Tom Arnold's revue, "The Pepper Box," is attracting large audiences at the Finsbury Park Empire this week, and deservedly so, for a brighter, cleverer, or more sparkling show it would be difficult to imagine. Some of the scenes are of conspicuous beauty, this being especially so in regard to "The Garden of the Gods," a magnificent stage set in which the steps leading to the back ground are lined by beautiful girls so attired as to represent Grecian statuary, who remain immobile the while a pretty ballet is danced by Miss Iris White and a corps de ballet composed of the Tiller Girls. The enthusiasm aroused by this fine spectacle "held up the house" on Monday evening, the curtain having to be raised again and again.

Another ambitious and well-handled scene is that called "The Phantom Ship," which is divided into two parts—before and after the storm—this giving opportunity for a fine display of stage-craft in which clouds, sea, and lightning effects all play their part. Here again the dancers take a hand, the scenes as a whole being highly effective and enjoyable.

Humour is abundantly in evidence in "The Pepper Box," some delightfully droll "front cloth" items being given—perhaps the best of these being the apropos scene, "Moving In and Moving Out," for which Mr. George Doonan, Jimmy Austin, Ernest Lester, Billy Hayes, and Mamie Soutter are responsible; "Three Dramas"—each of a minute's duration—clever and snappy, introduced by George Doonan; and a diverting hospital scene in which are shown a trio of weary Tommies who by "swinging the lead" gain entry into "Ward No. 9"—but with results opposite to what they desire. These comprise but a few of many comical situations, the whole forming a very enjoyable night's entertainment.

### Roy Cowl.

At present playing one of the chief parts in "The Loom," which paid a brief and most successful visit to town recently at the Metropolitan, Roy Cowl returned to his native town—Plymouth—in this show, and his numerous admirers gave him a splendid welcome. This show continues to play to excellent business in the North.

## "RING IN"

### At Wood Green Empire.

Harry Norris presents that attractive production, "Ring In," here this week. In the rodeo scene Walter Thomas represents Tex Reston, Ben Osborne is the Scout, Nellie Perryer the Girl Guide; the Victoria Brothers are the horse; S. Gosling and S. Wallace also work well together as the steer, and Noni is Lasso Lionel. The fun is fast and furious throughout this scene, the antics of the horse creating roars of laughter. Noni is also good as the "Lasso."

In "The Emporium" Rebla, Ben Osborne, Nellie Perryer and Stella Swinhoe take parts, and Walter Thomas has a dual rôle, the father and the anarchist. "The Rehearsal" is another good scene, bringing in Walter Thomas as the producer, the Sirron Girls being the dancers, and Florence Cameron the soubrette.

One other scene, called "The Hold Up," has points of fun, but there are several incidents in which some excellent music is introduced. Noni does some clever turns with his partner and the Victoria Brothers, and Rebla performs in a way which astonishes everyone. Isabel Scott, Walter Thomas, and Florence Cameron sing delightfully. Sam Wallace and Billy Victoria sing and dance well. Ben Osborne and Nellie Perryer appear in a very funny motor scene called "The Runabout."

### The New Tango at Brighton.

A new simplified Tango, which should be popular in the ball-room, was most gracefully danced at Sherry's on Friday night, March 13, by Mr. W. T. Davison, the inventor, and his partner, Miss Ethel Yeats, a beautiful dancer who has particularly good foot action, the two dancers moving poetically together. It is hoped they will repeat this in the near future, as they should feel encouraged by the splendid reception they received.

### For South Africa.

Harrisa Brothers and Barker and Wynne sailed from Southampton on Friday, Feb. 27, per R.M.S. "Edinburgh Castle," to fulfil engagements with the African Theatres Limited, booked by the I.V.T.A., Limited.


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All Seats Bookable (Gerrard 1004). Box Office 10 to 9-30.

Companies for week commencing March 23rd:

6-30 HOLBORN EMP. 9-0
CHARLES AUSTIN & CO.
ELLA SHIELDS.
FYNE & HURLEY.
JACKSON'S ENGLISH DANCERS.
SALERNO.
CARR LYNN.
ROLF SLATER.
VICTOR KING.
THE 3 MONZOS.

6-40 KILBURN EMPIRE 9-0
FIRST TIME IN LONDON.
Harry Day's New Revue,
"NOTIONS."
Featuring—
JIM JESSIMAN.
IVOR VINTOR.
ISABELLE DILLON.
HOWARD FLYNN'S BAND.

6-15 LEWISHAM HIP. 8-40
NAT. D. AYER.
J. W. RICKABY.
GRIFFITHS BROS.
SAMMY SHIELDS.
DAISY JAMES.
BETTY ROWLANDS.
HARRY EMERIC.
DIRK & ANTON.
THE ENZERS.
VERA WOOTTON.

6-40 CAMBERWELL PL. 9-0
An Original Musical Comedy Revue,
"A WEEK IN A NIGHT."
With—
SAM MAYO.
MABEL MARKS.
BINNIE ASH.
WALTER STEPHENS,
and
16 SUPER SOUBRETTES.

6-40 GRAND, Clapham J. 9-0
"PLANTATION CABARET."
32 Brilliant Stars in a Sky of Syncopation.
O'GORMAN BROS.
FREDERICK CULPITT.
REG. WENTWORTH.
BILLY SIMPSON.
DALTON SISTERS.
HAL WRIGHT,
and the PLANTATION BAND.

6-40 SHOREDITCH OLY. 9-0
CHARLES AUSTIN & CO.
WHIT CUNLIFFE.
S. W. WYNDHAM.
JACK LANE.
ZELLA MOR.
THE TERRY TWINS.
MIHILL JOHNSON SISTERS.
ROSE & BUDD.

6-40 ILFORD HIPPO. 9-0
"CABARET CALLING."
Cast of 30 Performers, including—
BOB STEVENS.
JANE AYR.
WYN & IVY.
IMPERIAL TRIO.
KEN DOUGLAS.

6-40 HAMMERSMITH PL. 9-0
TOMMY MOSTOL Productions Present—
"THE GOLDEN WEST."
Featuring
EDDIE POLO,
The Famous American Film Star Artist
Who Will Appear in Person,
and
TOMMY MOSTOL
(Himself).

6-30 CROYDON EMPIRE 8-45
CHARLES GULLIVER
Presents
A New Spectacular Revue—
"HAPPY HOURS"
Featuring
CLARKSON ROSE.

6-40 ISLINGTON EMPIRE 9-0
HARRY WELDON.
WHIT CUNLIFFE.
FRED CURRAN.
JEN LATONA.
VICTORIA TROUPE.
NIOBE.
GRAHAM BROS.
JACK PATTERSON.
BOND ROWELL.
TOM E. HUGHES.

6-40 POPLAR HIPPO. 9-0
"THE BARNSTORMERS."
Cast includes—
JACK MORRISON.
COOPER & LAIT.
DAN WHITLEY.
VIOLET PARRY.
JACK LEOPOLD.

6-40 WILLESDEN HIP. 9-0
ED. G. PELTON
Presents—
"ATTA BOY."
An American Burlesque,
Including—
IRENE SHAMROCK.
MARK LUPINO.
HERBERT LEE.

6-40 ROTHERHITHE HIP. 9-0
South London Players
(Direction, Dorothy Mullord),
In
The Great Military Play—
"DEATH OR GLORY BOYS."
A Tale of the 17th Lancers.

6-40 COLLINS'S 9-0
North London Players
(Direction, Dorothy Mullord),
In
A Powerful and Realistic Play,
Entitled—
"THE LOVE THAT WOMEN DESIRE."

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6-30 TWICE NIGHTLY 9-0
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# THE VARIETY WORLD.

*V. A. B. F. & I. Annual Meeting—Vaudeville Golfers—Ladies' Guild Matinee—"Casey's Court" for the Oxford.*

**Benevolent Fund Annual Meeting.**
The annual general meeting of the subscribers of the Variety Artistes' Benevolent Fund and Institution will be held on Wednesday next, March 25, in the Board Room at 18, Charing Cross Road, at 12 o'clock noon, when all subscribers are invited to be present.

**Sammy Shields Again Triumphs.**
Mr. Sammy Shields followed up his recent golfing success by winning the V.G.S. monthly medal at Rayne Park last Friday. Interest in these competitions has revived with the improving weather. Other aspirants with Sammy included Mr. Greeves Johnson, Mr. Charles Whittle and Mr. Hal. Jones. The last named, a new member, despite a 14 at the first hole, managed to do a 108 gross.

**"Casey's Court" at the Oxford.**
That popular attraction, "Casey's Court," with which Will Murray has been making so great a success around London, will be at the Oxford next week.

**An Aquatic Wonder.**
Can you eat, drink, juggle, and sing under water? All these things and more are claimed by Niobe, the aquatic wonder who has just arrived from America. This young lady, who makes her first appearance at the Holborn Empire on March 30, gives her performance in a tank measuring 5ft. long and 4ft. high, with a holding capacity of about 125 gallons of water. Mdlle Niobe also claims to hold the world's endurance record, having stayed under water for four minutes twenty seconds at the World's Fair, San Francisco, by official timing.

**Holiday-making in Paris.**
Mr. and Mrs. Jack Barty, Miss Renée Reel, and Miss Naomi Rosalie, all of "Our Liz" Co., are enjoying a well-earned week's holiday in Paris. The show has been specially laid-off to enable them to take this holiday, and they will resume work at Hackney Empire on Monday.

**Music Hall Ladies' Guild.**
The Committee of the Music Hall Ladies' Guild announce that their matinee, which was to have taken place at the Prince of Wales Theatre on Tuesday, March 31, has been postponed until Thursday, April 23. This postponement is due to the fact that Mr. Andre Charlot has to produce a revue earlier than he expected.

The following are thanked for donations towards the matinee, per Miss Lottie Albert:—The District Messenger Co. and Doctor Walford Bodie £1 1s. each, and Mr. Tobias 10/6. Miss Mildred Savill is thanked for a donation of £1 1s., and Miss Florence Dwyer for a collection of 7/3 from the "Aerial Flashes Co.," and Mrs. Lawrence's children for 12/3 collection, Christmas Dinner Fund.

Further gifts have been received towards the matinee auction from Messrs. Charles Selz, a handsome lamp-shade; and Messrs. Thomas de la Rue (The Onoto Fountain Pen Co.), a pen.

**"The Gondoliers."**
At the Guildhall School of Music on April 23, 24, and 25, the Kodak Amateur Operatic Society will produce "The Gondoliers," by permission of R. D'Oyly Carte. With a chorus of fifty, the orchestra of twenty-four performers will be under the direction of Percy Collier.

**Ivor Vintor.**
At the Empire, Bristol, on Monday last, Ivor Vintor opened in Harry Day's latest revue, "Notions," in which he plays one of the chief rôles. This show comes to town next week at Kilburn.

**Leslie Barker.**
Although Leslie Barker has received offers for production following his successful pantomime season in Edinburgh, we hear that he may revert to his single act shortly, and is at the moment seeking some special numbers.

**"A Week's Pleasure."**
After a phenomenally successful tour in the provinces for the past two months, Archie Pitt brings his latest production, "A Week's Pleasure" to town next week at New Cross.

**The Anartos.**
On Monday week, at the Hippodrome, Eastbourne, Lawrence and Arthur Anarto will open in a new revue to be presented by the O'Gorman Productions.

**Georgie Wood.**
On Thursday, the 12th inst., Georgie Wood left Victoria to join the "Orama" at Toulon for Australia. Georgie is due back here in October next, and will open at the Victoria Palace. He will remain on the halls until he is due for pantomime at Birmingham.

**Barclay-Procter Productions.**
On Easter Monday a new revue, "All Trumps," written by Chas. Baldwin, will be presented by the Barclay-Procter Productions, for which a strong cast has been engaged. The same firm are also associated with C. B. Williams, Ltd., who are shortly presenting a new musical show entitled "Tit-for-Tat."

**Variety Artistes' Federation.**
Members of the V.A.F. are requested to note that seven death levies are now due on the 1925 book. Red stamps 11.

**V.A.F. Management Committee.**
The following (in the order of number of votes) have been elected members of the Management Committee of the V.A.F. as the result of a ballot declared at the offices of the Federation on Thursday:—
George D'Albert, Fred Russell, Harry Marlow, Bruce Green, Seth Edwards, Talbot O'Farrell, Dave O'Gorman, Hymack, Joe O'Gorman, George French, Stanley Kirkby, Vivian Foster, Russell Carr, F. J. Dameiell, Albert de Frece, A. C. Astor, Percy Honri, Sammy Shields, Charles Austin, Ben Obo, R. A. Roberts, George Bass, Harry Hudson, Charles Kasrac, Jim Obo, Charles Coborn, Charles Whittle, Fred Fyne, Harry Claff, Albert Schafer, Alf. Harald, J. W. Cragg, Johnny Hurley, James Moony, Dick Henderson, Michael Colling.

**Variety Artistes' Conference.**
Negotiations are going apace for arranging a conference between representatives of the V.A.F. and the International Artistes' Lodge of Berlin, with a view of discussing matters of vital interest to both organisations.

*Photo., Wood, Darlington.*
MISS SHIRLEY KELLOGG,
who is making a great success in "Happy Hours," on the Gulliver Circuit. Miss Kellogg will be seen shortly in a West-End theatre.

**V.A.F. Scottish Section.**
Mr. Albert Voyce, chairman of the V.A.F., attended a special meeting of the Scottish Section at Bath Street, Glasgow, on Sunday night, when it was unanimously resolved to recommend that the Scottish V.A.F. Sub-Committee be empowered to establish a local emergency fund on the understanding that the said fund should not be used for any purpose likely to disrupt the forces or injure the joint interests of the members of the Federation.

It was moved and carried that the object of the emergency fund be to adopt such local methods as may be deemed to be advisable in the joint interests of the member, particularly those in need of engagements. We believe that the said emergency fund is to be administered by three specially appointed members of the Scottish V.A.F. Sub-Committee, and that the dispensing of the fund in all cases is to be subject to the recommendation of the persons so appointed, whose decision must, of course, be submitted to London for ratification.

It was also resolved that in the event of the sub-committee deciding to discontinue the emergency fund the balance of money, if any, should be allocated either to the V.A.F. Benevolent Fund, or the Scottish Musical Artists' Benevolent Fund.

**Forthcoming Competitions.**
The competitions for the Junior and Senior Annual Trophies take place at Coombe Hill on Thursday next, March 26. The following day, March 27, there is the usual monthly bogey competition at Sudbury.

**Liverpool Olympia.**
The Liverpool Olympia, which for many years, was a noted variety house, will be reopened on Monday next as a super-cinema. The building will seat 3,000 people, and the prices of admission are to be 4d. to one shilling.

**Sadie Balcombe.**
In a recent paragraph referring to Miss Sadie Balcombe, who is appearing in Bruce Bairnsfather's revue, "Ullo!" we stated that she was one of the principal ladies. Miss Balcombe tells us that this is incorrect. She has a small part, and is an understudy.

**Revival of "Lotinga's Daily."**
Mr. W. N. Lotinga, the well-known sportsman and cousin of the "inimitable Ernie," is associated with the revival of "Lotinga's Daily," at one time a favourite sporting paper. The first number will appear on Monday next. No doubt comedians will find in this new venture much good material for "gagging," and a new song, "What Lotinga Did For Me," will soon be issued.

**Miss Clara Coverdale.**
Miss Clara Coverdale, who recently underwent an operation at Southport, is now making good progress towards recovery.

**Reg. Wentworth.**
Returning from Australia a couple of weeks ago, after a most successful season, Reg. Wentworth opened at the Holborn last week, when he was seen by Mr. Chas. Gulliver, who engaged him to play Walter Williams' part in "The Whirl of the World" on tour, which commences at the Palace, Manchester, early next month. Reg. wishes to thank the various managements for postponing existing dates in order to accept the above engagement.

**Tommy Mostol.**
Presenting his latest production, "The Golden West," at the Grand, Clapham, a few weeks ago, Tommy Mostol was secured by the same management for further dates on the tour. Playing this week at the Hippodrome, Poplar, with Hammersmith, Willesden, and Islington to follow, Tommy resumes the tour again later in the year. Next month Tommy resumes the Moss tour, and it is not surprising to hear that this show is fully booked this year.

**New Coliseum Spectacle.**
A carnival of Spanish song and dance which has been attracting all Paris to the Théâtre de la Cigale, "Women and Flowers of Spain," will be produced in sections at the London Coliseum beginning on March 30. Performers, costumes, scenery and music are all-Spanish, from Madrid.

The piece is a national revue in two acts and 24 tableaux. A shawl parade by Spanish beauties will be an outstanding feature. In a scene of Mantillas and Mantonas thirty-two of the finest shawls obtainable will be worn.

**Charity Performers at Aldershot.**
Last Sunday evening the Hippodrome, Aldershot, was well filled on the occasion of a special performance by the Royal Artillery Mounted Band in aid of the Aldershot and Guildford Hospitals. The band, under the conductorship of Mr. T. J. Hillier, rendered a delightful programme of which the "Menuet" by Boccherini deserves special mention. As the band gave their services, the proprietor the free use of the Hippodrome, and the staff their help, a good sum will be realised for the Hospitals.

**"Same to You."**
George Jackley, Daisy Taylor, and Alf. Thomas are busy rehearsing for the new revue, "Same to You," which will shortly be produced at the Islington Empire.

## "ATTABOY"

**At Southend.**
A new American revue was produced by Ed. G. Pelton at the Hippodrome, Southend-on-Sea, on Monday, with distinct success. It went a rare rate from start to finish. The action is good, and the dialect characteristic of the New Country. Much ingenuity has been displayed in the revue, which abounds in rich humour, clever fooling and exquisite dancing, and some really good singing, whilst the brilliant settings mark the revue as something original and well up to the mark in every way.

Mark Lupino is the principal comedian, and he is delightfully droll; and his best scene is "The Lost Chord," where he appears as a musical genius who cheers the loneliness of a charming young wife during the absence of her trusting husband. The scene abounds in those little absurdities without which no revue is complete. He also is conspicuous in the "Café Royal" scene, in which he and two worthies seek to outwit the "dry" laws of America. In the rôle of the comic undertaker Mr. Lupino makes another big hit, and he is ably assisted by Mr. Bert Lloyd, a very useful member of the company. Miss Irene Shamrock plays, sings, and dances with unflagging vivacity, and exercises a sense of humour which runs through the whole of the revue. Her song, "He's the Kind of Man," is a pleasing number, and the pertness she introduces adds piquancy to the song. She also sings some good songs with Mr. Herbert Lee and the ladies of the chorus, the "Attagirls," and gets a large amount of humour from her various rôles as the naughty wife. "Framed Femininities" is the title of a number allotted to Mr. George Warwick, which embraces a review of fashions from Eve to the present time, his song being illustrated by framed beauties dressed in styles corresponding with the eras to which the song relates. The dances by the "Attagirls" are clever, and the prettty dresses are remarkable for their ingenuity. Special mention should be made of their "Pony Trot," which is one of the many good items in the show.

The star dancers are Marie and Billy Phelps, who give a display of dramatic dancing entitled "The Roman Task-master," and they conclude their turn with a thrilling apaché dance.

The marriage of Mr. Ernest C. Rogers, general manager of Pooles Theatres, Ltd., of Gloucester, etc., to Miss Lilian Embling, only daughter of Councillor and Mrs. J. W. Embling, of Gloucester, will take place on Thursday, April 30.


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IN

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Written by Con. West and Herbert C. Sargent.

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# NEXT WEEK'S CALLS.

## MONDAY, MARCH 23, 1925.

**The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.**

### BILL MATTER FOR APRIL 13 NOW DUE.

**ALBANY WARD THEATRES, LTD., & PROVINCIAL CINEMATOGRAPH THEATRES, LTD.**

WEYMOUTH JUBILEE HALL (rehearsal, 12).—"The Gay City."
JERSEY OPERA HOUSE (rehearsal, 1).—The London Players present "The Christian."
JERSEY ALHAMBRA (rehearsal, 1).—Earle and Richardson.
SALISBURY PALACE (rehearsal, 1).—"Storm."
YEOVIL PALACE (rehearsal, 1).—Sosini and Wayo.
EALING BROADWAY PALLADIUM (rehearsal, 12).—Andy Carr, Hamilton Conrad.
ACTON GLOBE (rehearsal, 1).—Hicken and Rose, Val Fenton.
TOTTENHAM PALACE (rehearsal, 12.30).—Lou Radford, Horace and Page.
WALSALL PICTURE HOUSE (rehearsal, 11).—Zanfrellas, Elton Black.

**BOSTOCK TOUR.**

NORWICH HIPPODROME (rehearsal, 2).—Get Rich Quick Productions present "Three Bags Full."
NORWICH THEATRE ROYAL.—"In the Next Room."
PAISLEY THEATRE (rehearsal, 12).—"Dorothy Vernon of Haddon Hall."
PAISLEY RINK PALACE (rehearsal, 12).—Cross and Marney, Ray and Richmond Troupe.
IPSWICH HIPPODROME (rehearsal, 11.30).—Coram and Jerry, Shogun and Ryder, Dorothy McBlain, Allison and Dennis, Harry Whitehead, Agar and Young, Gellin and Borgstrom.
IPSWICH LYCEUM THEATRE.—Company as booked.
HAMILTON HIPPODROME.—Great Raymond and Company as booked.
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Reeves and Wragg.

**BROADHEAD CIRCUIT.**

MANCHESTER HULME HIPPODROME.—Dalton, Norton and Wright present "Oceans of Joy" Revue.
MANCHESTER JUNCTION THEATRE.—Pictures and Company as booked.
MANCHESTER METROPOLE THEATRE.—Jack B. Taylor presents "Wild Oats Encore" Revue.
MANCHESTER OSBORNE THEATRE.—Kenian Productions present "What'll I Do?" Revue.
MANCHESTER KING'S THEATRE.—The Broadhead Players present "Within the Law."
MANCHESTER QUEEN'S PARK HIPPO.—The Broadhead Players present "Broken Homes," "Bunch of Violets."
MANCHESTER EMPRESS THEATRE.—Picture entertainment.
ECCLES CROWN THEATRE.—The Broadhead Players present "The Speckled Band."
PRESTON ROYAL HIPPODROME.—Ernie Lotinga presents "The Loom" Revue.
PRESTON PALACE THEATRE.—Picture entertainment.
SALFORD ROYAL HIPPODROME.—The Broadhead Players present "Sorrows of Satan," "Gentleman Jim."
ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—The Six Bros. Luck present "Forbidden Fruit."
ASHTON-UNDER-LYNE PAVILION THEATRE.—Doris Gaskell, Company as booked, and Pictures.
LIVERPOOL PAVILION THEATRE.—David Poole, the Cardles, Victoria Carmen, Billy Matchett, Six Olracs, Edna Latonne, Percy Honri.
BURY HIPPODROME.—The Broadhead Players present "Why Men Love Women," "When We Were 21."
MORECAMBE WINTER GARDENS.—Picture entertainment.

**KENNEDY'S THEATRES.**

DUDLEY OPERA HOUSE (rehearsal, 12).—Creation Productions present "Creations."
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Columbia Productions' "Me and My Gal" Revue.

**MACNAGHTEN CIRCUIT.**

(Rehearsals at all halls at 12 o'clock.)
WARRINGTON. — Teddy Pearce's "Don't Worry."
BURNLEY.—Firth Shephard's "Honeymoon Girl."
SOUTHAMPTON. — West's, Ltd., "Rent Free."
CARLISLE.—P. M. Turner's "Globe Trot."
BRADFORD.—J. Cumming's "Peg Tops."
HUDDERSFIELD. — Wylie Tate's "Mr. Tickle, M.P."
HALIFAX.—Frank E. Franks' "The Times."
BLACKBURN.—Harry Davis, Daisy Wood, Con. Ingham and Co., Macdonald and Graham, Melville and Gordon, Gicardo, Arthur Astill.
LEICESTER.—Company as booked.

**LONDON SYNDICATE HALLS.**

(See p. 17.)

**LONDON THEATRES OF VARIETIES, LTD.**

(See p. 12.)

**MOSS' EMPIRES.**

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present Julian Wylie's production, "Better Days."
FINSBURY PARK EMPIRE (rehearsal, 1).—Hengler Bros., Wilson Hallett, Hilda Glyder, Layton and Johnstone, Nixon Grey, the 5 Bombays.
NEW CROSS EMPIRE (rehearsal, 1).—Archie Pitt presents "A Week's Pleasure."
STRATFORD EMPIRE (rehearsal, 1).—Julian Wylie presents "Brighter London." Cast includes Jack Edge.
VICTORIA PALACE (rehearsal, 11.30).—G. H. Elliott, Lily Morris, "Our Palace Girls," Elkins, Fay and Elkins, Anita Bronzi and the Farabonis, Zellini, the Hoginis, Ashley Sisters.
CARDIFF EMPIRE (rehearsal, 1).—Willy Picardy, Little Pipifax and Co., Arthur Prince, Robb Wilton, Rodney Hudson's 1925 Band with the 8 Empire Girls and Teddy Finch and Leon Fisher, Paddy Saunders, Lena Brown.
SWANSEA EMPIRE (rehearsal, 2).—Harry Norris presents "Larks." Cast includes G. S. Melvin, Maudie Francis, and Jack Boot.
NEWPORT EMPIRE (rehearsal, 1).—Bruce Bairnsfather presents "Ullo!" Cast includes Billy Bennett.
NOTTINGHAM EMPIRE (rehearsal, 1).—Helen Trix and Paul Murray present "Tricks." Cast includes the Trix Sisters, Reginald Sharland, Bobby Howes, and Bert Coote.
NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—The George Edwardes Daly's Theatre Co. and production of "The Lady of the Rose."
GLASGOW ALHAMBRA (rehearsal, 11).—"Mary, Mary, Quite Contrary."
GLASGOW EMPIRE (rehearsal, 11).—Fred Karno presents "Miss 1925." Cast includes Harry Herbert and Doris Ashton.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—Harry Slingsby presents "Zip." Cast includes Billy Caryll, Sterndale, and Hilda Mundy.
BIRMINGHAM GRAND (rehearsal, 1).—George Lee, Leslie Strange, Tucker, Naughton and Gold, Tucker presents Moody's Band, Rodney Hudson's Eight Moss Girls with Edna Maude, Jay Laurier.
BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.
LIVERPOOL EMPIRE (rehearsal, 1).—"The Co-optimists."
LEEDS EMPIRE (rehearsal, 1).—Francis Laidler presents "The Roundabout." Cast includes Gwladys Stanley and Tom D. Newell.
HULL PALACE (rehearsal, 1).—Wheeler and Mason present "Gadgets."
SHEFFIELD EMPIRE (rehearsal, 1).—Macdonald and Young present "Katinka."
BRADFORD ALHAMBRA (rehearsal, 12.15).—Harry Day presents "Events." Cast includes Kitty Colyer and Jimmie Leslie.
EDINBURGH EMPIRE (rehearsal, 12).—Robertson's Enterprises, Ltd., present "The Dairymaids." Cast includes Barry Lupino and Jennie Gregson.
NEWCASTLE EMPIRE CINEMA.—Picture entertainments.
NEWCASTLE EMPIRE (rehearsal, 1).—Bert Neilson, Phil Rallis Duo, Joe Jackson, Johnson Clark, Ernest Hastings, May Henderson, John Birmingham and his Band.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"Potash and Perlmutter."
SUNDERLAND EMPIRE (rehearsal, 1).—The Royal Italian Circus.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Grumbles of 1925."
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Hartlepools Amateur Operatic and Musical Society.
GATESHEAD EMPIRE (rehearsal, 1).—Samson, Peel and Curtis, Clay Keyes, the Buckleys, Malvina, Larry Kemble, Florence Yaymen.
PRESTON EMPIRE (rehearsal, 11).—"The Merry Widow."
SALFORD PALACE THEATRE (rehearsal, 1).—Max Erard and Zona Vevey in "The Menu."
HANLEY GRAND THEATRE (rehearsal, 1.30).—Tom Arnold presents "The Pepper Box." Cast includes Mamie Soutter, Jimmy Austin, George Doonan.
MANCHESTER PALACE THEATRE (rehearsal, 11).—Charles B. Cochran presents "On with the Dance." Cast includes Alice Delysia.

**NORTHERN THEATRES CO., LTD.**

BLACKBURN THEATRE ROYAL.—Ethel Irving in "East Lynne."
HALIFAX THEATRE ROYAL.—Phyllis Neilson Terry in "Bella Donna."
ROCHDALE THEATRE ROYAL.—R. A. Roberts in "The Right Age to Marry."
BURY THEATRE ROYAL.—Terry Wilson, Joe Hastings, Zio Sisters, Jaca Kellino, Scott Weston, Tom Fagan, Darty and Partner, May Sherrard.
DEWSBURY THEATRE ROYAL.—The Godwin-Hallett Opera Co.
HUDDERSFIELD HIPPODROME.—Albert de Courville's "Flirts and Skirts."
HALIFAX GRAND THEATRE.—Harry Russell's "Laughs and Ladies."
HUDDERSFIELD PICTURE HOUSE.—Pictures.
ROCHDALE PALACE THEATRE.—Pictures.

**STOLL TOUR.**

(See p. 17.)

**VARIETY THEATRES CONTROLLING CO.**

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Pages."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Hollywood Follies."
BRIGHTON HIPPODROME (rehearsal, 12).—"Wonders."
PORTSMOUTH HIPPODROME (rehearsal, 12).—"Radios."
BIRMINGHAM HIPPODROME (rehearsal, 12).—"Nelly Dean."
SOUTHEND HIPPODROME (rehearsal, 12).—"Pranks."
LIVERPOOL HIPPODROME (rehearsal, 12).—"A Working Girl."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Sixes and Sevens."
LEEDS HIPPODROME (rehearsal, 12).—"The Melody Box."
SHEFFIELD HIPPODROME (rehearsal, 12).—The Great Carmo.
NEWCASTLE HIPPODROME (rehearsal, 12).—"The Looking Glass."
PARIS ALHAMBRA.—Period commencing March 20, 1925.—The Zanettis, the Carlos, Miller and Canning, Frank and Albert, 4 Blumenfelds, Allan Shaw, Londonia Family, Browko Octette, Togo and Hata, O'Wray and O'Dare, Petit Barra, John Mangles, Rowland, Mde. Lys Ganty, Les Charblays, M. Guivel, Wonder Kids and Hayes and St. John, the D'Ormondes.

**MISCELLANEOUS.**

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Old Heidelberg."
GLASGOW PAVILION.—Klit Gaarde Productions present "The Nine O'clock Revue."
ST. ALBANS GRAND PALACE (rehearsal, 12).—Anna Humber presents "Moments of Melody," Christo and Strand.
POPLAR QUEEN'S (rehearsal, 4).—Lew Lake presents "Whispers," with Archie Glen.
AYR PAVILION (rehearsal, 1).—"Served Hot."
READING PALACE THEATRE.—"Incidents." Julius Darewski.
EDINBURGH THEATRE ROYAL (rehearsal, 12). — "Bright Spots" Revue.
RUNCORN EMPRESS.—Bert Loman presents Loch and Lomond, Carrie Cole, Henry D. Adams, the Dakotas, the Orpheus Trio, Dave Godfrey and Dora, the Two Le-Bergs.

(Continued in column 5.)

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# SONGS AND SINGERS.

**B. Feldman & Co.**

Charming Vera Freeman, who will ever be remembered in connection with "Gigolette," which she featured in "The Three Graces," scored a big hit at Holborn Empire last week with this wonderful Feldman number, and also one of our later hits in "Jealous." Miss Freeman's renderings are marked by true artistry.

Albert Whelan is another popular artist who is experiencing continued success with "Jealous." He never fails to win big applause for his fine rendering of this beautiful number. John Morris and Joy Vane are a popular duo who have a happy knack of finding winning numbers. They are now featuring "After the Storm" and "Go 'Long, Mule," and these two leading Feldman hits are proving just as big successes for Morris and Vane as did their Feldman panto. numbers.

G. H. Carlisle is scoring with "I've Got a Song for Sale," "You Can Take Me Away from Dixie," and "Steamboat Sal," which he features with conspicuous success in "Wangles of 1925," a particularly bright production.

Recently opening at Folkestone, Ronald Frankau's "Rag Dolls" scored an instantaneous hit. Among the brightest features of their interesting entertainment are the three concerted Feldman numbers, "My California," "I'm Happy and Go Lucky in My Old Kentucky Home," and "Look-a What I Got Now." A smart trio works that popular number, "I Want 'Em Wild, Weak, Warm, and Willing," with excellent effect.

Edna Latonne has taken up "Let Me Be the First to Kiss You Good-Morning," and on producing this ear-haunting number at the Hulme Hippodrome, Manchester, last week, she found it to be an enormous success.

Appearing in Fred Karno's "Love Match" Revue, dainty Marie Ellis scored a great hit at Wood Green last week with her delightful rendering of "Just Been Wond'ring."

"California, Here I Come," popular as ever, is being featured with big success by Lal Edwards' 12 Musical Comedy Kids. Their musical director, Harry Mansfield, reports that the number is received with great enthusiasm, and fits the Dixie scene to perfection. "Give Over" is being introduced into this show shortly.

"After the Storm," "California, Here I Come," "Watermelon," "Turned Up," "From One Till Two," and "More" are being featured in "Marguerite" Revue. Billy Quest, a leading member of the company, reports that all the numbers are big hits, the first three being worked by the versatile Manhattan Jazz Band. Mr. Buchanan, tenor, has just introduced "One Million Times a Day" into "Marguerite."

"After the Storm," "Where's My Sweetie Hiding?" "Please," "In Shadowland," "Let Me Be the First to Kiss You Good-Morning," "One Million Times a Day," and "I've Got a Feeling for Ophelia," are all new numbers which are proving to be the outstanding successes of the season. They are all both ideal vocal and instrumental numbers.

**Lawrence Wright Music Co.**

New publication (2s.), "Nobody Knows the Way I Feel Dis Morning."

Layton and Johnstone, at the Victoria Palace this week, feature a number of publications from the "Wright" house, and are making an exceptionally big success with the new fox-trot song, "I'll Take Her Back." This is a real big hit. Other songs in their repertoire include "Big Bad Bill" and "Hard-hearted Hannah."

The popular duo, Kirkby and Hudson, continue to made a tremendous success with "Oh, How I Love My Darling." They are also featuring "The Best Looking Girls" and a new song fox-trot, "Georgia," both proving tremendously popular.

Syd. Moorhouse is holding up the audiences at the Empire, Hackney, this week with a new ballad, "The End of the Road." Mr. Moorhouse says it is the finest applause ballad he has ever handled.

The Lawrence Wright Co. are inundated with inquiries for their new comedy fox-trot song, "Oh, How I Love My Darling." This looks like being a tremendous winner. The O'Gorman Brothers put over the number in their own inimitable style and get right away with it.

Cissie Calvert finds "Sahara" the biggest success she has had with an Eastern song. Miss Calvert gives an excellent rendering of the number in "Dainty Dishes" revue.

Morris and Vane are making a special feature of "Sahara" in their novel act, "Somewhere East," it being the song hit in a very excellent show.

Tommy Roberts and his four Mam'selles have an all "Wright" repertoire in their unique vocal and dancing act. The two outstanding songs are "Mandalay" and "Tennessee," the latter mentioned being exceptionally big.

Harry Lester is creating something of a sensation this week at the Empire, Islington, with "Oh, How I Love My Darling," which he has introduced into John Lester's revue, "Hollywood Follies."

"Mandalay," "Georgia," and "Kentucky Sure as You're Born" prove three very successful numbers for Dave Davis, which he features with the famous "Swanees."

Fred. Curran has the whole of the audience with him at the Holborn Empire this week when he sings that popular song, "Eat More Fruit."

Kathryn Bush uses her very fine soprano voice to advantage in Horatio Nicholl's new waltz-ballad, "Close in My Arms," which she is featuring this week at the Kinema, Bloomsbury.

Fred Roma says "Eat More Fruit" is the biggest laughing hit he has ever had, the audience joining in chorus after chorus nightly.

Talbot O'Farrell says "The End of the Road" is one of the biggest ballad successes he has ever associated himself with. This is saying a lot, for Talbot O'Farrell has associated with most of the world-famous ballads from the "Wright" house. "The End of the Road" will be another "Old-fashioned Mother of Mine."

Harold Hall, musical director for Fred Le Cren's revue, "It's Flue," writes to say the following numbers are a big success in the show: "The Best Looking Girls," "Lips," "Toy Drum Major" (a great production number), and "Hard-hearted Hannah," all "Wright" winners.

**Worton David, Ltd.**

Many excellent reports are to hand this week of the success achieved with the firm's numbers. Harry Clayton, of "On the Dole" Revue, continues to go from triumph to triumph with the popular ballad "Forgive and Forget," and at Manchester Hippodrome this week is scoring a huge success with the number. Miss Ada Burdon in the same revue is still doing big with "Mary" (Though I Left You in Argyle), the number being worked with full Scotch set. That popular duo, Morris and Vane, have put on the firm's new number, "The Old Top Hat That Father Wore," and find it a winner. At the Bedford this week Archie Glen in "Whispers" Revue finds two big hits in "What Do You Mean?" and "The Old Top Hat That Father Wore."

Betty Craven and her Concert Party will make a special feature of several of the firm's numbers during the summer season, including "Cross Words" and "Oh, Auntie!" All concert party artists and producers are invited to call at the firm's offices, Ground Floor, 6, New Compton-street, Charing Cross-road, London, W.C.2, at the earliest opportunity, as we have in the press some real new winners. Ed. Murray at the Holland Park Rink reports that "Why Did You Call Me Wonderful One?" "I Can't Help Loving That Girl," and "Cross Words" are in constant demand by patrons, and prove very successful nightly as played by him and his popular band. Miss Dorrie Reene at the Empire, Southampton, has introduced the two popular comedy numbers, "I Like a Doughnut" and "The Old Top Hat That Father Wore," and is scoring a big success with same. Mr. Freddie Frome tells us that they are including four of the firm's numbers in the show "House Hunting"—namely, "I Like a Doughnut," as featured by Mr. Reggie Dingle; "Mary O'Brien" (The Irish Hawaiian), sung by Miss Essie May; "Forgive and Forget," also featured by this popular little lady; and "Cross Words." Mr. Frank E. Franks has included the big Savoy Radio hit, "Why Did You Call Me Wonderful One?" in his revue. This number makes an ideal duet or single, and will be in great demand by concert parties during the summer months. Miss Maisie Ayling at the South London is featuring three of the firm's numbers — namely, "Cross Words," "Why Did You Call Me Wonderful One?" and "The Plain Jane of the Family," all of which she puts over in her own inimitable style. At the Empire, Woolwich, this week, Mr. Randolph Sutton continues to make a big success with "I Can't Help Loving That Girl" in his revue "Spare Parts." On Wednesday evening Miss Helena Millais, broadcasting from the London station, found one of her most popular items was "Sorry! Oh! It's Quaite All Right." Dance Bands all over the country are writing to say that "Why Did You Call Me Wonderful One?" "I Can't Help Loving That Girl," and "Cross Words" are amongst the most popular items they play. This is most gratifying, and we may say that we are specialising in this side of the business, practically every orchestration having a novelty arrangement. All dance bands and cinema leaders should write for particulars of our Orchestral Club, as in the long run this is by far the cheapest proposition and quickest method of receiving the new stuff. Bona-fide professionals should send 1s. 6d. for latest selection, and state style of number required.

**Keith Prowse.**

The season's new concert party numbers are now ready, and we have songs to suit all artists.

The "Felixstowe Entertainers," under the direction of Wilby Lunn, have included in their repertoire for the coming season "Alabamy Bound," "Africa," "Half a Moon," "She's Such a Nice Girl," "Glad" (duet), "Patsy," "That's My Girl," "Peter Pan," "Drummer Boy," and "Dear One."

In "Just Fancy" Revue, the "Eight Dainty Maids" have introduced "Rock-a-bye My Baby" with wonderful success.

Isa Milligan features "Any Way the Wind Blows" in "Are You Working," Revue. Her singing of this number has brought the artist many deserved congratulations.

The "Famous Swanees" at Hippodrome, Norwich, have introduced "Alabamy Bound." The number is the outstanding hit of the show.

Tucker continues to score with "She's Such a Nice Girl," and is being encored nightly for his finished rendering of this great chorus number.

John Harris, the premier baritone in "Dole Stopped" Revue, has found a winner in "Bells of the Sea."

Doris Downing, soprano, is highly successful with "Sanctuary" and "Alone in Love's Garden."

Joan Hay, the well-known musical-comedy star, will shortly be heard with the firm's new ballad, "Memory of Melodies."

Three numbers from this house are being featured in "Pleased to Meet You" Revue—"In the Evening" and "Any Way the Wind Blows," by Lily Lancaster, and "Rock-a-bye My Baby," by Hilda Macklin.

Murray Ashford, the well-known tenor and concert party producer, will be singing "Indian Dawn," "Half a Moon," and "To Sing a While," at Margate during the season.

Jessie Filer's Astoria Band was the feature of the evening at Alexandra Palace on Saturday. They played a 50 per cent. Keith Prowse programme, "Any Way the Wind Blows," "She Loves Me," "Alabamy Bound," "Just Like a Beautiful Story," and "Patsy" winning rounds of applause.

"She's Such a Nice Girl" is firmly establishing itself in public favour. At the Grand, Clapham, Victor King is finding it a big winner. Eddie Morris and the Bros. Walsh are also featuring this number with great success.

Artists are invited to send 1s. 6d., with professional card, for selection, if unable to call and hear the season's new numbers demonstrated.

**Francis and Day.**

"Me and My Boy Friend" is the title of the fox-trot song with the alluring melody that is now being sung by Hilda Glyder on her return to these shores, the Grand, Birmingham, having been her venue since Monday last. "I Had Someone Else Before I Had You" is another ditty of the firm to be essayed by Miss Glyder.

Albert Whelan in town is continuing his success with "My Best Girl," another song fox-trot of which much will be heard, and one that has been selected by Dorothy Ward for her current engagements in the provinces. Both "Me and My Boy Friend" and "My Best Girl" are receiving delightful instrumental interpretation just now from Jack Hylton's Band.

John Henry, the Wireless Comedian, made a great hit on Saturday last at Kingsway Hall, London, W.C., at the popular concert held there, with that legitimate successor of "It Ain't Gonna Rain No Mo'," entitled "The Sun Will Soon be Shining," and, later, broadcast it almost in its entirety from the London studio of the B.B.C. The song is in great demand with concert artists, as may well be imagined.

"Jog Along, Jasper" has proved a big hit in the hands of Hylda Rowland in the Bristol Royal's "Aladdin," which concludes its successful run to-night (Saturday).

Fred Barnes has with much success added "Hum a Little Tune" to the numbers sung by him this week at the Empire, Glasgow.

Ronald Frankau's Rag Dolls C. P. have commenced business for the season with flying colours at Folkestone and Margate. Violet Field scoring with "Millions of Men," "Oh, Baby!" and "Yum-Yum Lane" also being to the fore as respectively concerted and trio items.

Ted Clarke, of "Chocolate Drops" Co., now on tour, is singing "The Pal that I Loved Stole the Gal I Loved" with best results.

"June Night" has been introduced into "What Ho!" at the Palace, Lincoln, with much success.

"Doo Wacka Doo!" has an exponent of the highest class in the person of Fred Saker in Norman Lee's "All Sorts" revue at Wolvehampton.

"All Alone" and "Follow the Swallow" now embellish A. M. Smart's "Fun in a Cabaret," on tour.

"June Night," "Follow the Swallow," and "All Alone," dovetailed with much ingenuity into the scheme of "Just Fancy!" are earning golden encomiums on tour.

"Follow the Swallow," "A New Kind of Man," "Charlie, My Boy," and "Yum-Yum Lane" enjoy prominent positions in the new revue of H. Ventom Swift, entitled "Alive in 1925," which numbers in its company Stanley's Brass Six.

Winifred Hammond, the popular soprano, has at the Hippodrome, Ellesmere Port, Cheshire, and elsewhere, been delighting her admirers with "Don't Mind the Rain" and "Follow the Swallow."

## "TEN TO ONE ON"

### At Watford.

"Ten to One On," presented at the Palace Theatre last week is one of the brightest revues seen here. This is mainly due to the principal comedian, Jimmy James, whose mirth provoking humour is all the more welcome by reason of its refreshing originality. "Jimmy" has no need to go out for his jokes, his actions, prompted by his remarkable entertaining personality are quite sufficient to evoke roars of laughter. In addition to his excellent comedy he possesses quite a good singing voice as instanced in his song to the charming group of children he gathers round him at Eastleigh Towers. He also scores a big success in his Italian character sketch which includes a monologue and a broken English song. Tony Wood is given a popular reception for his Dutch yodelling song, and his clog dancing with his children is clever. Rena Raye as the principal lady sings sweetly several pleasing numbers. Billy B. Shaw, Ken Woods, Jack Regal, Ray Wilton and Stella Dene render excellent support to the principal comedian in the many humorous interludes. Worthy of high praise, too, is the clever dancing of Clara Coverdale's "St. Leger Girls" and the "Lolipops," a troupe of charming juveniles: the latter are given a big return for their spirited dancing, dressed as jockeys, in the racecourse scene. Many of the dresses are effectively designed, especially those in which the chorus appear in a mannequin parade.

## ORCHESTRAL NOTES.

**B. Feldman and Co.**

Mr. Al Scott's very popular band, the London Symphony Five, is at present proving a decided attraction at the Palais de Danse, Limerick, Ireland. Mr. Scott, who has ever been a consistent Feldmanist, reports the big success of our latest winners, which, including such stormers as "Jealous," "Please," "In Shadowland," "After the Storm," and "In a Little Rendezvous," are encored three or four times nightly! Competition in Ireland is remarkably keen at present, and the management of the Palais de Danse are determined to give their numerous patrons the very best; that's why the London Symphony Five are there. These clever musicians have earned golden opinions on all sides.

Mr. Fred Coleman, whose bands are famed and popular at such leading resorts as Hastings, Bexhill, and Eastbourne, reports a big hit which one of his bands made with "Up Shadowland" at the Queen's Hotel, Hastings. "What a beautiful waltz!" exclaimed one admiring dancer. Mr. Coleman, who, by the way, has been re-engaged for the Hastings Pier this summer, has also had special requests for "I've Got a Feeling for Ophelia."

Writing from the Theatre Royal, Edinburgh, Mr. James H. Herkes, musical director for Fred Collins' "Say When" revue, reports the big successes of "In Shadowland" and "In a Little Rendezvous" played as the overture. Mr. Herkes is a true musician, who keeps bang up to date with the brightest numbers from the House of Hits.

(Continued from column 2.)

EDMONTON EMPIRE (rehearsal, 12).—Harry Ray presents "Irene."
NEW BRIGHTON TIVOLI (rehearsal, 12).—Winstan Gordon's Star Varieties:—Skating on Ice, to include Phil Taylor and Syd Charlton; the Franklin Sisters, Billy Riley, Ara and Zetta, Terry and Yorke, Jim Nolan, Southwood and Pink Lady.
PENGE EMPIRE (rehearsal, 12).—"The Young Person in Pink."
BURY THEATRE ROYAL (rehearsal, 1).—Terry Wilson, May Sherrard, Tom Fagan, Scott and Weston, Zio Sisters, Joe Hastings, Jack Kellino, Darty and Partner.
BATH PALACE.—"Parish Relief" Revue.
GT. YARMOUTH HIPPODROME.—"What Ho!" Revue.
WALHAM GREEN GRANVILLE (rehearsal 12).—"Model and Muddles" Revue.
ASTON HIPPODROME (rehearsal, 12).—"Shavings."
COVENTRY HIPPODROME (rehearsal, 1).—"Night Lights."
KINGSTON EMPIRE (rehearsal, 12.45).—Mr. William J. Wilson presents "The First Kiss."
ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Randolph Sutton presents "Spare Parts."
KEIGHLEY HIPPODROME (rehearsal, 12).—The George Edwardes' production, "Toni."
BEDFORD, CAMDEN TOWN.—"Volumes."
NORTHAMPTON NEW (rehearsal, 12).—Tom Arnold's Circus.
NORTHAMPTON OPERA HOUSE (rehearsal, 12).—"Patricia."
"LONDON," SHOREDITCH.—Miss Jennie Benson, Leolin, Jerez and Ford, H. Carlton, the Martinis, Harry Bedford, Morton and Williams, Morris and Vane, Chapman and Yorke, Fox-trot Competition.
EXETER HIPPODROME. — Jerry and Co., Maud Hughes, Ernest and Bertha, the Bromlos, 6 Cabaret Girls, the Act Superb.
BLOOMSBURY CINEMA. — Gerald Williams.
ST. JAMES'S CINEMA.—The Azellas.

***Variety Artistes' Benevolent Fund and Institution.***

# THE 18th ANNUAL GENERAL MEETING

of the Subscribers of the Fund will be held on

***WEDNESDAY, March 25th, 1925,***

in the

**BOARD ROOM,**
**18, Charing Cross Road, at 12 o'clock.**

BUSINESS:

The Annual Report of the Committee will be submitted.

The Statement of Receipts and Payments for the past year will be submitted.

The Election of Hon. Officers will take place.

***ALL SUBSCRIBERS ARE INVITED TO ATTEND.***

Thirty members of the Committee retire this year, in accordance with rule 6. Candidates for election on the Committee must be subscribers, and be nominated by two subscribers. Applications must be sent on or before March 18th, addressed to the Chairman of the Committee.

By order of the Executive Committee,
HARRY MARLOW,
General Secretary.

**GIPSY WOOLF**
**TROUPES PROVIDED**
47, Gerrard St., W.1 (2nd floor).

**AGENCY LICENCE.**

I, FREDERICK CHARLES FRANCIS, intend to apply to the London County Council for a Licence to carry on an Employment Agency for Theatrical and Variety Artistes, at Faraday House, 8-10, Charing Cross Road, London, W.C. 2, such agency to be known as Fred C. Francis, Ltd.

All objections and the grounds therefor must be submitted in writing to the Clerk of the Council, The County Hall, Westminster Bridge, S.E. 1, within 14 days from the date of publication of this advertisement.

## ALBERT SIMMONS

### At New Cross.

Members and friends of the South London Philharmonic Society crowded the hall of the Goldsmiths' College, at New Cross, on Saturday evening to hear a recital under the ægis of the Society by Albert Sammons. The famous violinist has rarely played better, and the appreciative manner in which each item on the programme was received showed the advance in matters musical which South Londoners are making. The first movement of Mendelssohn's Concerto, Beethoven's Romance in G, and the Rondo in G (Mozart-Kriesler) were played as he only can play them, and the Brahms-Joachim Hungarian Dance in B flat earned an encore. Jenny Hyman—who also was the accompanist—had to refuse an encore for two pianoforte solos—Chopin's "Prelude" and Henselt's "Si oiseau j'etain." Doreen Kendall was the vocalist, and her sweet soprano, never strained, was heard to great advantage in several songs, including "My Lovely Celia" (Old English), and Orlando Morgan's "Indian Squaw's Song." Other solos by Albert Sammons were "Cherry Ripe" (with united strings) and the "Nocturne in E minor."

At the STOCKTON Hippodrome is Harry Day's "Ideas" Co., in which Mr. Jack Clifford and Miss Elaine Rosslyn appear with success. Messrs. Ray and Mayne's Stock Co. is at the Grand Theatre, with bi-weekly changes of ably acted dramas.

At DEVONPORT Hippodrome Messrs. Warden and Hooper's Co. in "Our Lis" is a great attraction, a good company making a great success of the revue. The principals are: Miss Lilian Low, Miss Florrie Kelsey, Miss Eva Linde, and Messrs. Bert Murray, John Redmond, Frank Mellor, Henry Wright. The Monte Carlo Girls are good dancers.

At the Grand, DONCASTER, the Raynor Repertoire Co., including the popular actress Ennis Lawson, pay a welcome return visit in a repertoire of classical plays. At Arcadia the Maxwell-Hallows Stock Co. are presenting "The Secrets of the Harem," with Miss Lillian Hallows and Mr. Terence Maxwell in the leading rôles.

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# ON THE ROAD.

**NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.**

### PLAYS.

ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ARCHIE.—March 23, Portsmouth.
BABES IN THE WOOD (Mavis and Brennan).—March 30, Palace, Lincoln.
BALKAN PRINCESS.—March 23, Palace, Chelsea; 30, Alex., Stoke Newington.
BAT, THE.—March 16, Lyceum, Ipswich.
BATTLING BUTLER.—March 16, Royal, Guildford.
BAYNTON, HENRY.—March 23, Warrington; 30, Wolverhampton.
BELLA DONNA.—March 23, T.R., Halifax; 30, Grand, Derby.
BELLE OF NEW YORK.—March 23, Rugby; 30, Loughborough (3); Grantham (3).
BENSON, SIR FRANK.—March 23, T.R., Bath; 30, O.H., Leicester.
BETTY.—March 16, Eden, Bishop Auckland.
BLUEBEARD'S EIGHTH WIFE (RED).—March 23, T.R., Leamington.
BLUEBEARD'S EIGHTH WIFE (BLUE).—March 23, Royalty, Chester; 30, Hippo., Wrexham.
BLUE BIRD.—March 30, Prince's, Manchester.
BRITISH NATIONAL OPERA.—March 23 and 30, Opera House, Manchester.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROADWAY JONES.—March 16, Hippo., Sheffield.
BUCKLEY, FRANK, REP.—March 23, Palace, Ibstock.
CAMPBELL, MRS. PATRICK.—March 23, County, Reading; 30, Playhouse, Cardiff.
CARL ROSA OPERA CO.—March 25, T.R., Glasgow, and T.R., Hanley.
CAT AND THE CANARY.—March 16, Royal, Norwich.
CATHERINE.—March 23, R.A.T., Woolwich; 30, T.R., Chatham.
CHALLENOR, BROMLEY.—March 16, O.H., Macclesfield.
CHARLEY'S AUNT.—March 23, O.H., Wakefield; 30, Court, Liverpool.
CHU CHIN CHOW.—March 23, Empire, Middlesbrough; 30, Palace, Blackpool.
CLOGS TO CLOGS.—March 16, West Pier, Brighton.
DEANE, HAMILTON.—March 23 and 30, Hippo., Altrincham.
DE GRAY, GEORGE.—March 16, Hippo., Keighley.
DEATH OR GLORY BOYS.—March 23, Hippo., Rotherhithe.
DENVILLE (ALFRED), REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DOBELL, W. L.—March 23, Town Hall, Ballymoney; 27, Protestant Hall, Ballymena.
DORAN, CHAS. CO.—March 23, Grand, Hull; 30, P.O.W., Grimsby.
D'OYLY CARTE OPERA CO.—March 23, Winter Gardens, New Brighton; 30, Royalty, Chester.
D'OYLY CARTE OPERA CO. (REPERTORY).—March 23 and 30, Lyceum, Sheffield.
DUNSTAN, EDWARD.—O.H., Burnley (season).
EAST OF SUEZ.—March 16, Grand, Croydon.
EAST LYNNE.—March 16, W.G., New Brighton.
EYE OF SIVA.—March 23, O.H., Barrow-in-Furness; 30, H.M., Carlisle.
FARMER'S WIFE.—March 23, Grand, Scarborough.
FARMER'S WIFE (ALDERSON AND PAYNE, SEDDON).—March 16, Royal, Bath.
FATAL WEDDING.—March 23, T.R., West Stanley; 30, Globe, Consett.
FORBES-ROBERTSON, FRANK.—March 23, County, Shrewsbury; 30, Palace, Chelsea.
FRASQUITA.—March 23, Prince's, Bristol; 30, Hippo., Portsmouth.
GODWIN HALLET OPERA CO.—March 16, Palace, Rawtenstall; 30, O.H., Scarborough.
GOING UP.—March 16, Alex., Stoke Newington.
GREEN GODDESS.—March 23, O.H., Southport; 30, New, Northampton.
HAPPY MARINER.—March 16, Royal, Aldershot.
IMPERIAL OPERA.—March 23, Hip., Wrexham; 30, Alex., Pontefract.
IN THE NEXT ROOM.—March 23, Empire, Preston; 30, Palace, Warrington.
IRENE.—March 16, Empire, Penge.
IT PAYS TO ADVERTISE.—March 23, Brixton; 30, Hippo., Richmond.
JEFFERSONS, THE, and THE OPTIMIST.—March 23, King's, Dundee; 30, Eden, Bishop Auckland.
KATINKA.—March 23, Hippo., Sheffield.
LADY OF THE ROSE.—March 23, T.R., Nottingham; 30, New, Cardiff.
LAST WALTZ.—March 23, Grand, Oldham; 30, O.H., Northampton.
LILAC TIME.—March 23, O.H., Leicester; 30, T.R., Huddersfield.
LILIES OF THE FIELD.—March 23, T.R., Norwich.
LITTLE MINISTER.—March 23, Theatre, Perth; 30, T.R., Inverness.
LITTLE NELLY KELLY.—March 16, Gaiety, Hull.
LOOSE LEAVES.—March 16, Grand, Luton.
LOVE DOCTOR.—March 16, Palace, Hull.
LOVE MATCH.—March 16, Empire, Chiswick.
LOVE THAT WOMEN DESIRE.—March 23, Collins's.
LURE, THE.—March 16, Palace, Watford.
MACDONA REP.—March 23, D.P., Eastbourne; 30, Gaiety, Hastings.
MADAME POMPADOUR.—March 23, O.H., Cheltenham; 30, T.R., Exeter.
MADAME POMPADOUR.—March 23, H.M., Aberdeen; 30, King's, Dundee.
MAID OF THE MOUNTAINS.—March 16, Royal, Torquay; 30, Lyceum, Newport.
MARKET PRICE, THE.—March 16, Palace, Chelsea.
MAM'ZELLE KIKI.—March 16, Empire, Shepherd's Bush.
MARSH, ALEX.—March 23, Grand, Lancaster; 30, Royalty, Barrow.
MARTIN HARVEY, SIR JOHN.—March 23, Lyceum, Edinburgh; 30, King's, Glasgow.
MARY, MARY, QUITE CONTRARY.—March 16, King's, Edinburgh.
MELODY BOX.—March 16, Alhambra, Bradford; 30, Birkenhead.
MERRY WIDOW (GRAVES).—March 23, T.R., Newcastle; 30, T.R., Birmingham.
MERRY WIDOW.—March 23, Empire, Preston; 30, T.R., Bury.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MOORE, EVA.—March 23, Alhambra, Glasgow; 30, O.H., Blackpool.
MORALS.—March 23, Pav., Torquay; 30, Exchange, Chichester.
MR. MANHATTAN.—March 23, Empire, Edinburgh; 23, Empire, Glasgow.
MR. TICKLE, M.P.—March 23, Palace, Huddersfield; 30, Hippo., Liverpool.
NERVOUS WRECK.—March 23, King's, Glasgow; 30, O.H., Southport.
NOTHING BUT THE TRUTH.—March 23, T.R., Peterborough; 30, T.R., North Shields.
OFFICERS' MESS.—March 23, Empire, Swindon; 30, Hip., Boscombe.
O'MARA OPERA CO.—March 23, Grand, Blackpool.
ON WITH THE DANCE.—March 16, Palace, Manchester.
OUR BETTERS.—March 16, Alhambra, Glasgow.
OVER THE HILL.—March 23, Col., Ilkeston; 30, Hippo., Nuneaton.
PATRICIA.—March 16, T.R., Birmingham.
PEG O' MY HEART.—March 16, Royal, Bournemouth; 30, Borough, Stratford.
PETER PAN.—March 23, Grand, Leeds; 30, Gaiety, Dublin.
PLANTATION NIGHTS.—March 16, Empire, Croydon.
PLUS FOURS.—March 16, Artillery, Woolwich.
POLLYANNA.—March 16, Royal, Rochdale.
POTASH AND PERLMUTTER.—March 16, O.H., Northampton.
POWER OF THE CROSS.—March 16, Hippo., Keighley.
POPPY.—March 23, Alhambra, Barnsley; 30, P.O.W., Birmingham.
PRIVATE SECRETARY.—March 16, Grand, Swansea.
RAT, THE (BANNISTER HOWARD).—March 23, Abertillery; 30, Palace, Ebbw Vale.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REP.—March 23, Grand, Doncaster; 30, New, Crewe.
RAYNOR REPERTORY.—O.H., Tunbridge Wells (season).
RICHARD LOVELACE.—March 23, T.R., Exeter; 30, T.R., Leamington.
RISING GENERATION (MIRRIELEES).—March 23, O.H., Harrogate; 30, Hippo., Gloucester.
ROMANCE.—March 16, O.H., Blackpool.
ROTTERS, THE.—March 16, King's, Southsea.
SALLY.—March 23, T.R., Lincoln; 30, T.R., Norwich.
SIMPLE SIMON'S BABY.—March 16, Rivoli, Liverpool.
SOMETIME.—March 16, Royal, Newcastle.
SO THIS IS LONDON.—March 30, Lyceum, Ipswich.
SPORT OF KINGS.—March 23, Grand, Southampton; 30, Royal, Bournemouth.
STOP FLIRTING (Red).—March 16, Royal, York.
STOP FLIRTING (Blue).—March 23, P.O.W., Grimsby; 30, Hippo., Darlington.
STREET SINGER.—March 16, Gaiety, Oldham.
TERRY, FRED, AND JULIA NEILSON.—March 23, Theatre, Wimbledon; 30, King's, Hammersmith.
TIGER CATS.—March 23, O.H., Dunfermline; 30, O.H., Cheltenham.
TILLY.—March 16, New, Oxford.
TONI.—March 23, Hippo., Keighley; 30, Hippo., Accrington.
TONS OF MONEY (BLUE).—March 23, T.R., Leeds; 30, Liverpool.
TONS OF MONEY (WHITE).—March 23, Chatham.
VENNER REP.—T.R., Castleford (season).
WAY OF AN EAGLE.—March 16, Alex., Pontefract; 30, T.R., Leicester.
WHEN KNIGHTS WERE BOLD.—March 23, O.H., Kidderminster; 30, Lyceum, Ipswich.
WHIRLED INTO HAPPINESS.—March 23, Eden, Bishop Auckland; 30, Palace, Newark-on-Trent.
WHITE CARGO (NORTH).—March 23, Shakespeare, Liverpool; 30, T.R., York.
WHITE CARGO (SOUTH).—March 16, Borough, Stratford; 30, T.R., Plymouth.
WISHING WELL.—March 23, Prince's, Manchester.
WORKING GIRL.—March 23, Hippo., Liverpool.
YOUNG PERSON IN PINK.—March 23, Empire, Penge; 30, T.R., Leeds.

### REVUES.

ADAM'S EVE.—March 16, Hip., Dover.
ALL IN FAVOUR.—March 23, Palace, Oldham.
ALIVE IN 1925.—March 16, Tivoli, New Brighton.
ALL VIM.—March 16, Pav., Chorley.
ALL SORTS.—March 16, Hippo., Wolverhampton.
APRIL SHOWERS.—March 23, Hippo., Dover.
ARE YOU WORKING?—March 16, Hippo., Hamilton.
ATTABOY.—March 23, Hippo, Willesden.
BAD BOYS.—March 16, County, Bedford.
BARNSTORMERS.—March 23, Hippo., Poplar.
BRIGHT SPOT.—March 16, Tivoli, Aberdeen.
BRITISH MADE.—March 16, Hippo., Altrincham.
CABARET CALLING.—March 23, Hippo., Ilford.
CARTOONS.—March 16, Jubilee Hall, Weymouth.
CASEY'S COURT.—March 23, Bedford, London; 30, Hippo., Southend.
CHEERIO.—March 16, Empire, Birmingham.
CONTRASTS.—March 23, Hippo., Wigan; 30, Pavilion, Southport.
CREATIONS.—March 23, O.H., Dudley; 30, Palace, Bordesley.
CRISPS.—March 16, Palace, Walthamstow.
DAIRYMAIDS.—March 16, Empire, Newcastle.
DAUBS AND DIMPLES.—March 23, T.R., Worthing; 30, Col., Portsmouth.
EPISODES.—March 16, Hippo., Coventry.
EVENING NEWS.—March 16, Hippo., Aston.
EVENTS.—March 23, Bradford; 30, Oldham.
FAGS.—March 16, Palace, Oldham.
FLICKERS AND FLASHES.—March 16, City, Leeds.
FORBIDDEN FRUIT.—March 23, Hippo., Ashton; 30, Hippo., Hulme.
FRED KARNO'S FOLLIES.—March 16, Palace, Plymouth.
GADGETS.—March 16, Empire, Sheffield.
GLOBE TROT.—March 23, Carlisle; 30, Huddersfield.
GOING UP.—March 23, Empress, Brixton.
GOLDEN WEST.—March 23, Hammersmith; 30, Willesden.
GOSSIPS AND GRUMBLES.—March 16, Tivoli, Barrow-in-Furness.
GRUMBLES.—March 23, Empire, South Shields; 30, Royal, Stanley.
GUINESS'LL DO.—March 16, Pav., Clydebank.
HANKY-PANY.—March 23, Central, Braintree.
HAPPY DAYS.—March 16, Palace, Salisbury.
HAPPY HOURS.—March 23, Empire, Croydon; 30, Hippo., Lewisham.
HAZARDS.—March 16, Col., Portsmouth.
HERE WE ARE.—March 16, Palace, Burnley.
HOLLYWOOD FOLLIES.—March 23, Hippo., Southampton; 30, Empire, Croydon.
HONEYMOON GIRL.—March 16, Palace, Carlisle.
HOP SCOTCH.—March 23, Royal, Blyth; 30, Empire, Gateshead.
HOUSE HUNTING.—March 16, Alex., Hull.
IDEAS.—March 16, Stockton; 30, Huddersfield.
INCIDENTS.—March 23, Palace, Reading.
IT'S FLU.—March 23, Granville, Walham Green.
IT'S SPLENDID.—March 23, Empire, Abersychan.
JAZZLAND.—March 16, Palace, Bath.
JOG TROT.—March 23, Palace, Bath; 30, Alhambra, Devonport.
JOY BOX.—March 23, Clydach.
KHAKI.—March 16, New Oxford, London.
KEEP MOVING.—March 16, Gem, Gillingham.
LARKS.—March 23, Empire, Swansea.
LAUGHING TIME.—March 16, Palace, Newark.
LAUGHS AND LADIES.—March 16, Hippo., Huddersfield.
LONDON TO NEW YORK.—March 16, Pavilion, Ashington.
LOOKING GLASS, THE.—March 16, Hippo., Leeds; 23, Hippo., Newcastle.
LOOM, THE.—March 23, Hippo., Preston.
LOVE AND KISSES.—March 16, Hippo., Darlington.
LOVE AND LAUGHTER.—March 23, Hippo., Wolverhampton; 30, Empire, South Shields.
LUCKY 13.—March 23, T.R., Windsor.
MAKING MONEY.—March 16, Palace, Swansea.
MARGUERITE.—March 16, Palace, Bradford.
ME AND MY GAL.—March 16, New, Crewe.
MELODY BOX.—March 16, Alhambra, Bradford; 23, Hippo., Leeds.
MERRY AND BRIGHT.—March 16, Hippo., Ashton-under-Lyne.
MISS 1925.—March 16, Empire, Edinburgh.
MR. TICKLE.—March 23, Palace, Huddersfield.
NIGHT LIGHTS.—March 23, Coventry; 30, Empire, Stratford.
NINE O'CLOCK REVUE.—March 23, Pavilion, Glasgow; 30, H.M., Aberdeen.
NELLY DEAN.—March 23, Hippo., Birmingham.
NOBBY, V.C.—March 16, Palace, Halifax.
NOTIONS.—March 23, Kilburn; 30, Clapham.
OCEANS OF JOY.—March 23, Hippo., Hulme; 30, Theatre, Oxford.
OH, DOLLY!—March 16, Hippo., Seacombe.
ON THE PANEL.—March 16, Hippo., Nottingham.
ONE MOMENT, PLEASE.—March 16, Hippo., Eastbourne.
ON THE DOLE (NO. 1).—March 23, Hip., Bristol; 30, Palace, Leicester.
ON THE NOD.—March 16, Cambridge, Spennymoor.
PAGES.—March 23, Hippo., Boscombe.
PARADISE ALLEY.—March 23, Huddersfield; 30, Yarmouth.
PARISH RELIEF.—March 23, Palace, Bath; 30, Hippo., Yarmouth.
PEGTOPS.—March 23, Palace, Bradford; 30, Palace, Barnsley.
PEACE AND JOY.—March 16, Court, Warrington.
PEPPER-BOX.—March 23, Grand, Hanley.
PINS AND NEEDLES.—March 23, Palace, Watford.
PLANTATION CABARET.—March 23, Grand, Clapham.
PLEDGES.—March 16, Hippo., Stockport.
PRANKS.—March 23, Hip., Southend.
PUPPETS.—March 23, Palladium, Southport.
QUEEN OF THE CABARET.—March 23, Empire, Belfast.
RADIOS.—March 23, Portsmouth.
REAL STUFF.—March 23, Empire, Dublin.
RING IN.—March 23, Empire, Chiswick.
ROUND THE TOWN.—March 23, Glasgow; 30, Hamilton.
ROUNDABOUT, THE.—March 23, Empire, Leeds; 30, Empire, Cardiff.
RUNNING WILD.—March 16, Hippo., Hulme.
SAMPLES.—Mar. 16, Victoria, Dundee.
SCOLLOPS.—Mar. 16, Grand, Halifax.
SCOTCH AND POLLY.—March 23, Empire, Ardwick.
SCOTCH BROTH.—March 23, Bow, Wallsend; 30, Col., Oldham.
SCOTCH BUDGET.—March 23, Gaiety, Houghton-le-Spring; 30, Palace, Chester-le-Street.
SERVED HOT.—March 23, Pavilion, Ayr.
SHAVINGS.—March 23, Hip., Ashton.
SIGN ON.—March 16, Hippo., Ipswich; 30, Hippo., Ilford.
SITUATIONS.—March 23, Hippo., Eastbourne; 30, Hippo., Coventry.
SIXES AND SEVENS.—March 23, Hippo., Wolverhampton.
SLEIGH BELL(E)S.—March 16, Hip., Birkenhead.
SNACKS.—March 23, Palace, Maidstone; 30, Hippo., Kingston.
SPARE PARTS.—March 23, Hippo., Aldershot.
STARSHELLS.—March 16, Hippo., Wrexham.
STEPPING STONES.—March 16, Hippo., Salford.
STUNTS OF 1925.—March 16, Royal, Oldham; 30, T.R., Worthing.
SURPRISES.—March 23, City, Leeds.
TEN TO ONE ON.—March 23, Grand, Bolton; 30, Palace, Carlisle.
THANKS VERY MUCH.—March 23, Empire, Swadlincote.
THREE BAGS FULL.—March 23, Hippo., Norwich; 30, Hippo., Ipswich.
TIMES, THE.—March 23, Palace, Halifax.
TONICS.—March 16, Palace, Huddersfield.
TONS OF FUN.—March 16, Empire, Brixton.
TOUCH AND GO.—March 23, Palace, Swansea.
TRICKS.—March 23, Empire, Nottingham.
TRIP TO PARIS.—March 16, Pavilion, Ayr; 30, Alhambra, Stirling.
TRUMPS.—March 23, T.R., Whitehaven; 30, Grand, Lancaster.
UP THE RIVER.—March 16, Empire, Goldthorpe.
VANITY BOX.—March 16, Empire, Nottingham.
WAKE UP.—March 16, H.M., Walsall.
WANGLES.—March 16, Palace, Ramsgate.
WEEK IN A NIGHT.—March 23, Palace, Camberwell.
WHAT HO!—March 23, Hippo., Great Yarmouth.
WHAT'LL I DO.—March 23, Osborne, Manchester.
WHIRL OF THE FAIR.—March 23, Grand, Luton.
WEEK'S PLEASURE.—March 23, Empire, New Cross.
WHITE HEATHER.—March 16, Royal, Edinburgh.
WONDERS.—Mar. 23, Hip., Brighton.
ZIP.—March 23, Empire, Birmingham; 30, Empire, Penge.

# "THE ERA" LETTER BOX.

*A stamped addressed Envelope must be enclosed with application for each Letter. No circulars or parcels admitted to this List. No addition or omission can be made in this List after 12 noon Wednesday. Whilst exercising all necessary care, we do not hold ourselves responsible for any loss sustained in connection with "The Era" Letter Box.*

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Beatty, Harcourt, Esq.
Beaumont, Miss Gertrude
Benson, Mr. H. R.
Berry, Miss M.
Beveridge, Mr. J. D.
Biddall, Mr.
Bishop, Miss Clara
Bishop, Miss Dolly
Bishop, Mr. Leslie
Bloka, Mr. Sheridan
Bostock, Claude
Braye, Mr. Wyatt
Brett, Miss Maud
Brereton, Mrs. A.
Brissen, Mr. Carl
Brook, Miss Muriel
Brough, Miss Mary
Buchanan, Mr. Jack
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Camm, Mr. G. F.
Cavanagh, Mr. William
Charles, Miss Helen
Charsley, Mr. F. A.
Christie, Miss Nellie
Clark, Mr. Holman
Clark, Mr. Monty
Collette, Miss
Collins, Miss Jose
Courtney, Miss Maude
Craven, Mr. F. A.
Cray, Mr. Oswald
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Daly, Charles, Esq.
Davies, F., Esq.
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Dawson, Mrs. R.
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Delafuente, Mons. Henrico
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Fell, Mr. Arthur
Ferguson, Miss
Figgis, Mr. Arthur
Fox, Miss B.
Gawthorne, Mr. P.
Gibson, Mr. H. Dewey
Gould, Miss Rita
Grant, O., Esq.
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Grey, Mr. Austin
Grey, Miss Shirley
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Hall & Brand
Hamer, Mr. R.
Hamel, Miss Simone
Hammersley, Miss J.
Hare, Miss Winifred
Hayden, Miss Ray Var
Hayes, Mr. J. Milton
Hinton, Mr. Leslie
Hodgson, Miss Phoebe
Hoffe, Mr. Monkton
Hollander, Miss Alice
Holt, Miss Emelie
Hopley, Mr. E.
Hudleston, Miss J.
Interlude Players, The
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Maclaren, Mr. William
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Since the establishment of a Repertory Company at the Elephant and Castle Theatre last November, its success has been marked. The plays are given "once nightly" for a week's run, with a Thursday matinée. Under the lesseeship of the Messrs. S. and H. Barnard, and Mr. N. Carter Slaughter many successful melodramas have been staged with capital casts.

As establishing the sound success of the Repertory Company at this historic house, an "Era" representative was informed by the courteous business manager (Mr. J. Pelham Rayner) that over 2,000 people paid for admission on several Saturdays since the start of repertory work, while business is consistently good throughout the entire week.

On Monday evening, the 9th, a crowded house gave an enthusiastic welcome to the revival of Henry Arthur Jones and Henry Herman's famous drama, "The Silver King." The play is put on for an indefinite run, and new and realistic scenery has been painted specially for the production by the Leonard Mortimer studios. Mr. N. Carter Slaughter essayed the part of Wilfred Denver, and right well did he succeed. Miss Grace Sweeting made a pathetic and lovable Nelly Denver, while Mr. Louis Balgrave, as Jakes, finely brought out the good qualities of the old family retainer. A polished villain came from Mr. Robert Grant as the Spider, and first-class acting was shown by Mr. C. Douglas Carlile as Elijah Coombe. Olive Skinner found a fascinating representative in Miss Gladys Spencer, and Tabitha Durden was well enacted by Miss Grace Lester. The excellent stage manager (Mr. D. Winslow) supplied two capital character sketches as a betting man and railway porter, while a word of praise must be given to little Miss Dodo Watts as Cissie.

The play was splendidly produced by Mr. Carter Slaughter.

## BATH NEWS.

Mr. Jan Hurst, the talented musical director of the Pump Room Orchestra, has been invited by Sir Dan Godfrey to conduct the concluding concert of the Festival at the Bournemouth Winter Gardens on April 18. The chief work suggested for the occasion is Edward German's "Welsh Rhapsody." Bands visiting Bath this summer will be pleased to hear that a new and enlarged bandstand is to be built in the Institution Gardens, to take the place of the temporary stand so long in use.

**"The Handyman."**—This popular naval fox-trot and march is much in request by musical directors, and is being featured this week at the Golden Domes, Streatham Hill, by the orchestra, under the direction of Mr. R. Valyn, and at the Canterbury, under the direction of Mr. G. Ross. The orchestra is a great feature at the Canterbury, part from the excellent films provided. "The Handyman" is published by Duff Stewart and Co., and is also on Parlophone records.

At the Theatre Royal, BLYTH, mirth, music, and dancing are the ingredients in "Fun in a Cabaret," which meets with a most enthusiastic reception.

George Laurence and Syd. H. Parsons present "The Jog Trot" at DUDLEY Opera House.

At the KEIGHLEY Hippodrome Geo. A. De Grey presents the mystic play, "The Power of the Cross." Mr. De Grey again plays his original part of Baron Curyula, supported by a company of experienced artists.


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Rehearsal at 12 noon for—
"Our Liz."

**SHEPHERD'S BUSH EMPIRE**
Rehearsal at 12 noon for—
The Spyras, Henriette De Serris, Les Germaines.

**THE CHISWICK EMPIRE**
Rehearsal at 12 noon for—
"Ring In."

**WOOD GREEN EMPIRE**
Rehearsal at 12 noon for—
Eddie Morris, Ted and May Hopkins, The Bennos, Bert Hughes and Co., Varney and Butt.

**EMPIRE THEATRE, CHATHAM.**
Rehearsal at 2 p.m. for—
"The Love Match."

**BRISTOL HIPPODROME**
Rehearsal at 12-30 p.m. for—
"On the Dole."

**BEDMINSTER HIPPO.**
Pictures and Varieties.

**LEICESTER PALACE**
Rehearsal at 12 noon for—
Lily Moore, Victor Andre, Bruce Green, Flying Potters.

**ARDWICK GREEN EMPIRE**
Rehearsal at 12-30 p.m. for—
"Scotch and Polly."

**MANCHESTER HIPPO.**
Rehearsal at 10 a.m. for—
Maru, George Hurd, Kodroff, Frank and Vesta, Key and Keyworth.

And in association with the above—

**THE ALHAMBRA, LONDON, W.C.**
Rehearsal at 10 a.m. for—
Harry Tate, Jack Hylton's Band, Lewis Davenport, Leslie Weston, Leveson and Read, Kenna Brothers, Harry Thurston.

**NOTE.**—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
**NOTE.**—All sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
**14 BAND PARTS REQUIRED** for all Theatres, except the London Coliseum, which requires at least **20**, including **4** first Violin Parts, **2** second Violin Parts, separate 'Cello and Bass Parts, full Wood-Wind and Brass Conductor. (Harp and Organ if required.)
**STAGE DEPARTMENT.**—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
**ADVERTISING MATTER.**—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required please state so.
**COARSENESS, VULGARITY, &c.**, are not allowed. The Licensing Authorities forbid this, and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
**ARTISTS' SCENERY AND PROPERTIES** must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
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THE
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## Monday, March 23, 1925.

**LONDON PAVILION.**
Adolph Zukor and Jesse L. Lasky present an Irvin Willat Production: "NORTH OF 36."

**REGENT THEATRE.**
Sybil Thorndike to present "SAINT JOAN."

**BRIXTON EMPRESS.**
Rehearsal at 12 noon for—
William J. Wilson to present "GOING UP."

**WALTHAMSTOW PALACE.**
Rehearsal at 12 noon for—
M. Klit-Gaarde to present "CARTOONS."

**METROPOLITAN THEATRE.**
Rehearsal at 12 noon for—
George Williams and William Burr to present "CRISPS."

**OXFORD THEATRE.**
COMPANY AS BOOKED

**SOUTH LONDON.**
Rehearsal at 12 noon for—
Joe Morrison to present "JAZZLAND."

**EAST HAM PALACE.**
Rehearsal 12 noon. (Once Nightly.)
Sir Alfred Butt and Moreton & Heath to present "STOP FLIRTING" BLUE CO.

**WATFORD PALACE.**
Rehearsal at 2-30 p.m. for—
L.C.T. Enterprises to present "PINS AND NEEDLES."

**WATFORD SUPER CINEMA.**
6 days comm. Mch. 23, "THE FIRE PATROL."
3 days comm. Mch. 23, "THE LIGHTNING LOVER." 3 days comm. Mch. 26, "BREAD," "FELIX THE CAT."

**CHELSEA PALACE.**
Rehearsal 12 noon. (Once Nightly).
Moreton & Heath to present "THE BALKAN PRINCESS."

**The above are communicated for information without prejudice.**

## "ROBERT BYROM."

Comedy, in three acts, by Judge Parry. Produced at the Rusholme Theatre, Manchester, on Monday, March 9.

Robert Byrom ... Wm. H. Dewhurst
John Byrom ..... John Citroen
Dr. Richd. Isherwood ... H. B. Rivers
Christopher Hudson ... C. Hamilton Langham
Joseph Letherby ... Robert Roberts
Mathew Bramble ... Norman Partriege
The Bishop of the Diocese ... Percy Foster
His Honour Judge Snale ... Arthur W. Belt
Meakins ..... Fred Owen
Paul Enderby ..... H. Spearing
A Clerk ..... George Abercrombie
Helen Byrom ... Margt. McDougall
Lucy Isherwood ..... Beryl Nixon
Tabitha Byrom ... Dorothy Dewhurst
Mrs. Enderby ..... Eileen Draycott

Admittedly an early effort of the talented author of "What the Butler Saw," this comedy, entitled "Robert Byrom," is scarcely likely to enhance Judge Parry's reputation as a playwright, notwithstanding that it has qualities which make it entertaining. These qualities are derived chiefly from the author's personality and experience, his cheery and witty outlook on life, which informs the characters and pervades the atmosphere of the play.

The whole story takes place within twenty-four hours. It is the day of the opening of an Orphanage, to the cost of which Robert Byrom has contributed a good portion of a sum of £20,000, which ought to have been paid, instead, in liquidation of a debt owing by the firm of Byrom and Byrom, solicitors, and which is now demanded in settlement of the claim. Robert Byrom's hobby is, in fact, philanthropy at any cost, even at the cost of his conscience, though he has differentiated between rich and poor, in that he has always invested poor people's money in their own interest, and the money of rich people in the interest of the poor as well. The call for the £20,000, and the lack of it, form the pivot of the story. Knowing the circumstances, young Joseph Letherby, brought up in Byrom's office, but now with the firm to whom the money is owing, uses his knowledge in order to persuade Byrom's daughter, Helen, to marry him, which she consents to do on his promise to help her father out of his difficulty. She is, however, in love with Christopher Hudson, a young man returned from abroad, whose notions are so high that he possesses untouched a fortune of £40,000 left to him by his father, of whose method of amassing it he did not approve. When Byrom, senior, informs his son, John, of the real state of the firm's affairs, the latter attempts to borrow the required amount from young Hudson, who refuses the loan. Nevertheless, the latter straightens things out by placing his £40,000 to the credit of Robert Byrom at the bank; he and Helen come together, and all ends happily.

Whatever may be thought about the play, the characterisation is interesting, and the players certainly put life into their parts. Mr. William H. Dewhurst gave a very good study of the defaulting Robert Byrom, which is the central and most difficult rôle; a sympathetic and convincing rendering of the faithful clerk, Mathew Bramble, was given by Mr. Norman Partriege; the lovers, Helen Byrom and Christopher Hudson, found good exponents in Miss Margaret McDougall and Mr. C. Hamilton Langham; Mr. John Citroen made good use of his opportunities as John Byrom; Mr. Robert Roberts was equally good as Joseph Letherby; and other performances of special distinction in character parts were given by Miss Eileen Draycott, Mr. Arthur W. Belt, Miss Dorothy Dewhurst, and Mr. Percy Foster, the latter having also the credit of producing the play. Judge Parry, who was present on Monday, paid a well-deserved tribute to the talents of the players, in the speech he was called upon to make at the close of the performance.

### "MADAME POMPADOUR" At Wimbledon Theatre.

The chief "Madame Pompadour" Company is paying a visit here this week, and large audiences have assembled to enjoy this charming opera comique, and to listen to the many melodious strains of Leo Fall's music. The company is a particularly clever one. Miss Edith Cecil is a very fascinating, coquettish Madame Pompadour, acting and singing with much charm. Miss Maisie Bell also deserves praise for the rendering of Mariette, the maid, while Miss Peg Desmond is piquant and pretty as Madeleine. Mr. Wilfred Temple has a fine manly presence as well as a rich voice, which is ably shown as Rene. Mr. Noel Dainton is imposing as King Louis XV., and Mr. Tom A. Shale pompous and amusing as Maurepes, the Minister of Police. The name of Walter Passmore is so well known that one is certain of laughter when he is in the programme, and as Calicut, he caused abundant merriment. The whole production reflects much credit on Mr. Fred J. Blackman.

### "TO-MORROW."

"To-morrow," by Kitty Barne and D. W. Wheeler, may be described as an allegorical phantasy in three acts. It deals with the various epochs of time, and is mostly concerned with the elusive "To-morrow," whom a whole host of pretty children have resolved to capture at any price.

This production was presented at the Institute, Mortlake, recently, by Miss Stella Hackman, L.G.S.M., and gold medallist L.L.A.M. The interpretation of the play was in the hands of this gifted instructor's pupils, and admirably they responded to the call. They gave unmistakable evidence of careful training. They danced, sang, and acted with an abandon that won the applause of a huge audience. In a long cast—there are over fifty name parts—it is a matter of some difficulty to award judgment. Certainly the most wonderful performance was that of Miss Mary Moller, herself a medallist; as a precocious, pedantic "St. Swithin's Day" she was irresistibly droll, and her lines were splendidly delivered. Miss Betty Baker was excellent as "March 1st," and Miss Nancy Pepper as the representative of "Michaelmas" spoke her lines bravely. Miss Gladys Feaver filled the rôle of the elusive "To-morrow," and Miss Gladys Gilbert was an altogether dainty "May Day." Miss Margery Blow was distinctly interesting as "Dawn" and Miss Kathleen Smith was a great success as "Pantomime." It may be added that the remaining members of the cast all did well. The play is mounted with some artistic taste, Act II., Calendar Land, being especially worthy of commendation. At the piano Miss Edith Bingham-Hall contributed to the success of the performance, and Miss Stella Hackman is to be felicitated on her success and that of her clever pupils.

At the New Hippodrome, ACCRINGTON, The Great Carmo presents a capital attraction, "Magical Moments," in which many illusions are included that completely bewilder the patrons. During the performance, lions, tigers, leopards, bears, elephants, etc., are introduced. The production reflects great credit on al concerned. At the Princes "The Butterfly" is the attraction.

At the Royal, BILSTON, we have a welcome return visit of the successful revue, "What a Lad!" presented by Bert Grapho and company of capable artists.

## FROM THE PROVINCES.

(Continued from page 9.)

RUSHOLME THEATRE.—G. M., Mr. Arthur W. Belt.—The New Manchester Repertory Co. are playing here in Pinero's farce, "Dandy Dick," which is very enjoyably presented. Miss Eileen Draycott is capital as Georgiana Tidman; Mr. William H. Dewhurst's Dean of St. Marvells is also excellent, and other good performances are given by Mr. Norman Partriege, Miss Margaret McDougall, and Miss Nina Scott-Watson.

### SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—The ever-welcome D'Oyly Carte Opera Co. opened a short season here last Monday to a crowded house. The week's repertoire includes "The Mikado," "Iolanthe," "The Gondoliers," "Yeomen of the Guard," and "Ruddigore." The company includes Messrs. Henry A. Lytton, Leo Sheffield, Darrell Fancourt, Joseph Griffin, Chas. Goulding, Sydney Granville, Misses Elsie Griffin, Bertha Lewis, Winifred Lawson, and Elleen Sharp.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—Mr. James Anderson presents his new comedy revue, "Hello, Bill!" The cast includes Bob E. Bliss, Matt Leamore, Will Scotty, Leamore and Julian, Ballard and Gilbert, Nellie James, May Graham, 4 Mandolas, 6 Sunnybrooks, and full chorus.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Storey; Mus. D., Mr. Bernard A. Hannah.—Wheeler and Mason's musical comedy revue, "Gadgets," is deservedly meeting with success. It is a delightful show, full of interesting episodes throughout, tuneful music, pleasing dancing, and plenty of fun, all judiciously blended. Albert Bruno is principal comedian, and with Gwyneth Keys, the vivacious leading lady, is responsible for genuine humour. Vocalism has able exponents in Ivy Chase, Helene Jaffary, Eric Lovell, Dick Francis, and Raymond Metcalf. The Sisters McLoughlin are good in their speciality dances; the Syncopated Cliffonia Band are an interesting feature, and the Cabaret Girls put in some very good work.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. W. B. Gibson; Mus. D., Mr. W. Bingley.—"Broadway Jones" is the attraction here. Mr. Harry Piddock as Broadway is excellent in the part. Fine support is given by Messrs. John J. Hooker (Robert Wallace), A. B. Mackay (Peter Pembroke), Martyn Hagan (Judge Spotswood), Misses Ida Mackay (Mrs. Gerard), Christine Cooper (Josie Richards), Peggy Hayden, Lillian Starkey, Mrs. M. Hagan, and Bunty Coote.

### YORK.

ROYAL.—L. and M., Mr. Percy Hutcheson; A. M., Mr. Follett Pennell.—On Monday night a large and enthusiastic audience gave a cordial reception to "Stop Flirting," admirably played by Messrs. Leslie Morton and Guyton Heath's Co. The eccentricities of Mr. Geoffry Saville as Perry Reynolds found much favour, and his impersonation of a popular rôle was heartily enjoyed. Mr. Frank Lidington's Geoffrey Dangerfield was clever and amusing. He is an actor of great resource, and was an outstanding success. Miss Mabel Harley was delightfully fresh as Vivian Marsden, using her clear voice with artistic effect, and receiving hearty applause. Miss Phyllis Burke gave a spirited interpretation of Marjorie Leeds, and was equally successful in song and dance. In addition to playing the parts of Suzanne Hayden and Teddy Laurence successfully, Miss Helen Cooney and Mr. Patrick Walcott gave some original speciality dances. Mr. Lionel Yeoman was effective as Count Spinagio, Mr. Reg. Laurence a lively Bobby Anderson, and Mr. J. P. Owen as Joseph the butler was responsible for a clever character sketch. The orchestra, under the able direction of Mr. Frederick Shaw, was most efficient.

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At His Majesty's, ABERDEEN, "Tons of Money" is paying a welcome return visit, the cast including Ivan Leslie as the inventor, Ninette Raymon as his wife, and William Allison as the butler. At the Tivoli the revue, "Bright Spots," is presented by the B.B. Syndicate. The Palace is closed for a vacation.

The Theatre Royal, ASHTON, is still occupied with Denville's Stock Co., who give a very capable performance of the notable Wyndham's Theatre play, "Bulldog Drummond." An excellent study is given of Capt. Drummond, the amateur detective, by Mr. Rex Gerard, and the villainy of Carl Petersen is admirably conceived by Mr. G. Raymond Wallace. Miss Margaret Hobart, by her sympathetic pleading and sweet disposition, wins a friend and finally a husband in Capt. Drummond. Other strongly acted parts are sustained by Mr. Bert Atherton, Len Laurie, Alec Forbes, Douglas Thompson, Horace Lionel, and C. Later. The ladies are Misses Evelyn Kington, Maude Camfield, and Mrs. H. Lionel, and their abilities are markedly prominent. Mr. Bert Linton's scenic mounting is also worthy of mention. The Empire Hippodrome is winning good business with a new revue, "Merry and Bright," toured by Williams and Beanland. The star cast includes: Comedian, Fred Carey, a funny man; Arceri, an exceptional violinist; Bertino, in novel electrical transformations; Kenneth Buxton, baritone; Beatrice In kam, soubrette; and others; and Coverdale's "Dainty Dots."

"The Farmer's Wife" is on her first visit to the Theatre Royal, BATH, and capital houses have welcomed this charming comedy of Devon rural life. The company includes several members of the "Eliza Comes to Stay" Co., so long toured by W. Payne Seddon. Particularly good were Juanita Charlton as Thirza Tapper, and W. Besley Beltran as Henry Coaker. Admirable sketches of Devonian life were those of Clifton Alderson as Ash, Sibyl Jane as Arminta Dench, Bellenden Powell as Farmer Samuel Sweetland, Merle Tottenham as his younger daughter Sidley, and the young farmers George Smerdon and Richard Coaker of C. Vivian Wallace and Graham Stuart. Mr. Frank Wither, in addition to being the manager of the tour, impersonates Dr. Rundle. At the Palace Mr. W. S. Pearce has booked the revue "Jazzland," piloted by Joe Morrison, whose syncopated orchestra give a number of popular items. The cast includes Maisie Terriss and Charlie Wood, both of whom are great favourites. The "star" at the Pump Room concerts to-day is W. H. Squire, whose brilliant 'cello solos are always a delight. Mr. Jan Hurst, the gifted pianist and director of music to the Bath Corporation, has been invited to conduct two concerts on Good Friday by the Bristol Symphony Orchestra at Bristol.

"Romance," presented by Murray King and Clark, is at the BLACKPOOL Opera House, with May Fairclough, Phillip D. Williams, and David Day representing the principal characters. C. K. Munro's comedy, "Storm," is at the Grand, with Cherry Herbert, Coralie Carmichael, and Yourke Challoner in leading parts. Gertie Gitana appears at the Palace of Varieties in the revue, "Nelly Dean." Bert Watts and Gladdy Sewell support Miss Gitana, and Leslie Vernon occupies the rôle of chief comedian.

At the Prince's Theatre, BRADFORD, "The Lady of the Rose" is being played, the principal artists being Mr. Huntley Wright, Miss Rose Hignell, Herbert Langley, and Leonard Mackay. At the Alhambra is Tom Arnold's production, "The Melody Box," with Miss Elsie Bower and Mr. Freddie Forbes in the leading parts; whilst at the Palace A. E. Mills and Alice Maude present "Marguerite."

At the Theatre Royal, BURY, are the Royal Carl Rosa Opera Co. in repertoire.

At Her Majesty's, CARLISLE, Mr. Remington West-Symes presents "The Little Minister," the cast including Winnie Crichton, Fred Emery, William Freshman, Gordon Macintosh, David Donaldson, W. A. Mackersy, Frank Snell, Kilda Macleod, Altred Atkins, Frances Ross-Campbell, May Ashley, Charles Beckwith, David Donaldson, R. Halliday Mason, and Violet Macpherson. At the Palace "The Honeymoon Girl" is being played, the principal parts being in the hands of Mr. George Carney and Miss Barbara Babbington.

"Catherine" was received with remarkable enthusiasm at the Grand, DERBY, on Monday. The settings and costumes are brilliant, and the music by Tchaikowsky is naturally very distinctive. The title rôle is played by Sylvia Cecil with rare charm, her singing being of high quality. As General Menskikoff, Leslie Jones gave a forceful performance and used his fine voice to advantage. An excellent study of the Czar was that of Caspar Middleton, and Alec Lennox was responsible for an amusing interpretation of the secret service agent. George Walsh was an impressive Sergeff, and Frank Foster gave a creditable portrayal of a cunning quartermaster. Sylvia Lennox, Connie Walter, and Edith Alderman also handle their parts effectively. George Russell, Alfred Turner, and Charles Brean are amongst others in the cast, and a special word is due to the well-trained troupe of dancers and chorus. There is an equally attractive show at the Hippodrome in "Brighter London," the actual London production. The lighting effects are particularly delightful, and some interesting novelties are introduced. A charming vocal and dancing scena is "The Jackdaw of Rheims," the dancing specialities of Marjory Daw being an outstanding feature. "Shawls" is another brilliant colour scene. With such a fine comedian as Jack Edge the show lacks nothing in humour, and Elsie Prince's vivacity never flags. Hal Bryan's football "business" is very amusing, and Leslie Sarony is a clever dancer.

The King's, DUNDEE, is occupied this week by the Dundee Operatic Society, who present Goring Thomas's "Nadeshda" (never before heard in Dundee) and "Yeomen of the Guard." Outstanding amongst the principals of "Nadeshda" (produced by permission of the Royal Carl Rosa Opera Co.) are: Miss Gladys H. Lamond in the name part, Miss Rosa Macdougald as the Princess, Mr. D. C. Christie as the hero Voldemar, Mr. Fletcher Perry as the jealous brother Ivan, and Mr. A. B. Duncan as the peasant Ostap. In "Yeomen of the Guard" Mr. Charles Brough's fine tenor voice is heard to advantage; Miss Phœbe Chalmers scores a decided success as Elsie Maynard, while Mr. W. D. Jeffrey is a capital Sergt. Meryll. Jack Point is in the excellent hands of Mr. A. E. Adams; Mr. Alex. McKenzie does well as Sir Richard Cholmondeley; Mr. R. B. Laing gives an excellent impersonation of Leonard Meryll. Miss Mary J. Dawson's contralto voice is well suited for Dame Carruthers, whilst Miss Davina Duke fills the rôle of Kate admirably. Miss A. C. Burnett is good in the part of Phœbe Meryll, her singing of the Spinning Song being excellent. As the gaoler Wilfred Shadbolt, Mr. Robert Duff has a part which fits his versatile abilities to a nicety. The chorus numbers 80 voices, and the band of over 30 is led by Mr. H. Hollingworth. Mr. D. A. Christie is the musical director, Mr. A. E. Adams the hon. stage manager, and Mr. Geo. Davidson the property master. The performances reflect the utmost credit on all concerned. General Manager W. H. Blackman at the Victoria has a bright and up-to-date revue, "Samples," presented by X.L. Productions. Martin and Holbein are irresistibly funny; Jack Short and May Dalziel both score vocally, while Ina Harris and Albert Clark give good accounts of themselves. The chorus and dancers are exceptionally well drilled, while the scenery is pretty and appropriate. The Herbert Mansfield Repertory Co. stage "The New Boy" at the Queen's, an excellent performance of the comedy being given. Jayne Grey in the rôle of Nancy Roach acts with real artistry, and the other parts are all well filled. Starring at the Princess's are Farrell and Ray in their vocal and dancing scena.

At the King's Theatre, GREENOCK, Mr. M. Klit-Gaarde presents "The Nine O'clock Revue." The cast includes: Hugh Rene, Myrtle Dawn, Dudley Maurice, Marie Minetti, Alec Hardiatry, Betty Turner, E. Albert and Gola Betti, and M. Klit-Gaarde.

The Imperial Productions are presenting "Bricks and Mortar" at the Theatre Royal, HEBBURN. The cast includes: Bob Merry, Monty Costello, Harry Costello, the Wallace Orton quartette of lady vocalists, Six Tilley Girls (dancers), Arthur Lloyd, Jack Heads, Millie Joyce, Morris Wright, Harry King, and Jennie Howard, with specialities by Bob Murray, the Wallace Orton Quartette, Six Tilley Girls, and the Costello Brothers.

At the HALIFAX Theatre Royal, Macdonald and Young's Co. are paying a return visit with "Katinka." This musical comedy is ably presented, and includes many favourite artists, among whom are Evelyn Drewe, W. S. Percy, and Margery Wyn. At the Grand the revue "Scollops" is a good attraction, Dollie Ross and Reg. Heaton being seen in prominent parts. The revue "Nobby, V.C." is a good entertainment at the Palace. A good cast includes Jack Shields, Billy Doust, Betty Warren, and Doree Thorn.

At the HUDDERSFIELD Hippodrome the Don Productions in "Laughs and Ladies" are paying a welcome visit, and it is good to hear the almost incessant laughter it provokes. No description is needed of this merry and exhilarating melange of light comedy and song and dance so skilfully strung together. Harry Russell is always amusing, and scores with quaint patter. The cast is good, and includes Madge Allen, Daisy Morell, Pearl Wynn, Gladys Coombes, Stuart Roberts, the Royal Navy Quartette, Reg. Edwards, Dauphne Denton, and the 12 Empire Girls. At the Palace is a comedy revue, "Tonics," with Jack Warman, whose versatile performance includes clever sketches, witty songs and stories. Dorothy Pinhoe secures marked appreciation. Clever support is given by Bert Arnold, Beryl Locke, Frank Lawson, Leon Alys, Brownie Burr, Dick Courtney, and Harry Fox.

At the Opera House, KIDDERMINSTER, the George Edwardes Co. with "Madame Pompadour" pays its first visit, and is playing to packed houses. Reg. Fenton as Calicot is very quaint and causes much laughter. Margaret Cochran is a first-class artist, and acts and sings in the part of Madame Pompadour with becoming grace. Another artist of repute is Trevor Watkins, who made a good impression as Rene Comte d'Estrades. Geo. Welford is truly a royal personage as King Louis XV. Doris d'Espe is well fitted for the part of Mariette (maid to Madame Pompadour). Other clever work is achieved by Cecil Dereham (Maurepas), Sidney Goulie (Poulard), Kenneth Dawson (Boucher), and Gaye Jukes (Madame Comtesse d'Estrades). The play is beautifully staged, and the chorus well balanced.

A personal visit is being paid to the LEICESTER Royal Opera House by Violet Vanbrugh and her daughter Prudence Vanbrugh, in "The Letter of the Law," which is creating a good impression. "Jitta's Atonement" is being presented to-day only. A return visit is being paid to the Theatre Royal by Frank H. Fortescue's Co. in "The Broken Rosary," with Albert Grenville, Charlie Parker, Laurie Adair, Baker Howard, Percy Barnett, Frank Ingleby, Evie Conway, Nora Bedford, and Jessie Jones. The Playgoers' Syndicate at the Palace present "Scotch and Polly." A strong cast includes Tommy Lorne, Sydney Bray, Betty Green, 12 Hudson Girls, etc. At the Pavilion is a musical comedy revue, "Rack and Ruin," which is going exceedingly well.

At the Hippodrome, MARGATE, the Denville Stock Co. (last week of present season) is playing "Ben-my-Chree," "Tom, Dick, and Harry," and "What Happened to Jones." The bookings for to-day, the final performance, are unprecedented.

Sir John Martin Harvey met with a splendid reception from a large audience when he opened a week's engagement at the Opera House, MIDDLESBROUGH, on Monday. During the week the plays have been "A Cigarette Maker's Romance," "The Only Way," "David Garrick," and "The Burgomaster of Stilemonde. Lady Martin played leading lady to Sir Martin in the different productions, and the rest of the company give admirable support to these first-class plays. At the Theatre Royal the Millane Stock Co. are performing Hall Caine's dramatic play, "The Manxman." J. Millane gives a fine performance of the part of Pete Quilliam. At the Empire the Dee Gee Tours Co. are presenting the great mystery play, "In the Next Room." At the Hippodrome a clever act is provided by the Four Christies in a fine statuary and dancing performance. "Mademoiselle Midnight," with Mae Ash in the principal part, is also given.

At the Palace, NEATH, are Billy Leo and Kathleen Hesketh in "A Vaudeville Cocktail," and pictures. At the Gaoll Hall are the Medastu Japanese acrobats and hand-to-hand balancers, and pictures.

Keen appreciation is shown by large audiences at the New, NORTHAMPTON, where Macdonald and Young are presenting "Lilac Time," and the well-cast company, with Courtice Pounds at the head, well interpret the appealing melodies of Schubert. As Franz Schubert, Courtice Pounds holds the house with his fine singing and acting, as does Marion Bowers (Lili). To Arthur Hoskins falls the part of Franz Schober, and his delightful rendering of "I Am Singing," given in his rich voice, is particularly well received. Lionel Victor provides the comedy as the bibulous old glassmaker, and a special word of praise is due to Mina Greene, who as Mrs. Veit sings and acts cleverly. Maud Zimbla as Signora Marina sustains her part with both force and humour. Other members of the company are Minnie Grey, George Rydon, Ronald Pomeroy, Tom Clark, Sydney Rudston, Evelyn Thomas, Cynthia Stock, Henry Raymond, Walter Outhwaite, Edward Hughes. The augmented orchestra is under the direction of Cecil Cook. "Potash and Perlmutter" is at the Opera House, and Joe Hayman and David J. Erlston keep the audience in a continual ripple of laughter with their clever Yiddish jargon. The company also includes Mildred Franklin. Mr. Collier and his orchestra render some capital selections.

At the New Theatre, OXFORD, Herbert Clayton and Jack Waller (by arrangement with Edward Laurillard) are presenting the musical play "Tilly," and are meeting with enormous success. Arnold Richardson is responsible for much of the fun and applause as Mr. Stillbottle, whilst he is admirably supported by George Carroll as the broker's man's assistant, and Harry Gould, who is very breezy as Percy (Welwyn's son). Maudie Dunham is charming as Tilly, and Gwen Clifford is natural as Mrs. Welwyn. Winifred Hare is an accomplished artist as the stately Lady Marian Mainwaring. A convincing lover is James Prescott as Richard Mainwaring. The efforts of the "Bloomsbury Choral Society" are distinctly amusing, under the baton of Arnold Richardson as the pseudo-butler.

The musical comedy "Archie" is being presented this week at the PRESTON Empire by Herbert Clayton and Jack Waller. The cast includes Norman Griffin, Paddy Dupres, Henry Lytton, jun., and Maidie Andrews. Preston has given it a flattering reception by crowded houses. It is full of comedy, bright musical numbers, and sparkling wit. Norman Griffin gives character and life to his part, and Maidie Andrews is bright and charming. The supporting parts in the hands of Henry Lytton, Paddy Dupres, Hebe Bliss, and Lennie Deane are all well interpreted. The speciality dances give brightness and vivacity to the production. There is not a dull moment in the performance, and the orchestration is a delight to all music-lovers. The Broadhead Players are appearing this week at the Hippodrome in "The Maid of the Mill" and "A Daughter of Babylon."

The musical comedy, "Patricia," is being presented at the County, READING, by a full London company. "The Green Goddess" is the attraction at the Palace. "Rupert of Hentzau" is being filmed at the Vaudeville Electric, and "The Love Story of Aliette Brunton" at the Central Picture Playhouse.

"Pollyanna" is presented by Messrs. Macdonald and Young at the Theatre Royal, ROCHDALE. It is full of good fun and witty dialogue. Miss Jill Esmond Moore as the "Glad" girl is a captivating young actress, while Kathleen Drago makes a capital Nancy. At the Royal Hippodrome Mr. P. M. Turner presents the revue, "Follow the Money," with Gilbert Payne as an amusing Bingle. A capable company also includes Margaret Butterworth, Jack Burke, and Gladys Horridge. The varieties at the Empire Hall are provided by the O'Neills, vocalists.

At the SALFORD Palace the Sydney Productions present the musical revue, "There You Are, Then," featuring Teddy Morris, Syd Dale, Lily Hartley, Doris Crawford, Rex L'Estrange, Jan Castelli, Rich Keith; specialities by Rich Keith and the famous Alabama Jazz Band. At the Royal Hippodrome the Septimus Productions present the musical comedy revue, "Stepping Stones." The cast includes Percy Johnson, Harry Rickard, Bertha May, Fred Hawes, Percy Lawler, Peggy Andrews, Les Martoines, Maisie de Reve, Camille Gillard; specialities by the Savoy Quartette and the 12 Stepping Stones.

The Palace, SALISBURY, is occupied by "Happy Days," presented by Turf Productions, and it is a good all-round show. The cast includes Allan Rochester, Stanley G. Pell, Philip Holles, Reginald Adair, Arthur Turnbull, Kitty Gee, Claere Harvey, the Eight Hazels (dancers), and the Happy-Go-Lucky Girls.

At the Grand Opera House, SCARBOROUGH, Mr. Lionel Bate presents "Bluebeard's Eighth Wife."

At the Grand Theatre, SOUTHAMPTON, is a personal visit of Mrs. Patrick Campbell and her London Co. in "The Thirteenth Chair," "The Second Mrs. Tanqueray," and "Magda." At the Palace, Archie Pitt presents his revue, "A Week's Pleasure," including Betty Fields, Walter Amner, Joe Bond, and Hilda Fox. At the Hippodrome the Western Productions present the revue, "Pages," including Nellie Turner, Phyllis Adair, Child Bros., Billy Blackburn, and the Primrose Girls. At the Empire the variety bill includes Will Cornish, Elliott and Warne, cross-talk and patter artists; Alex. Lawton, speciality dancer; Frank Lester, vocal comedian; Violet Benton, chorus vocalist; Barrel Competition, Novelette and Snow Queen, the Great Pot-pourri Act.

At the Palladium, SOUTHPORT, the attraction is Bairnsfather's revue, "'Ullo!" with Billy Bennett as Old Bill. Others in the cast are Louis Holt, Betty Bright, Jean Lester, Ethel Beard, Edward Carlyon, Olive Moore, Dan Booker, Ted Cowan, and the "'Ullo" Girls. At the Pavilion is the revue, "Novelties," in eleven scenes. The cast includes Norman Donald, Jack Raymond, Queenie Forbes, Jutt & Jerome, Dan Mack, Wyne Stanley, Little Barney, Violet May, the 8 "Novelty" Girls, and a London chorus.

At the Theatre Royal, ST. HELENS, "The Mikado," "The Yeomen of the Guard," "H.M.S. Pinafore," and "Ruddigore" are being presented by the D'Oyly Carte Opera Co. Frank Stewart and Hilton Layland, Leo Darnton and Herbert Garry, Bernard Manning, John Huntington and Martyn Green, Kathleen Anderson, Dorice Cullerne and Mabel Sykes, Winifred Williamson and Margaret Philo, sustain the chief characters. The company cannot be too highly praised. At the Hippodrome is an Irish week. Talbot O'Farrell receives a great welcome. He with his vaudeville company, including David Poole and Charles Penrose and Partner, provide a most enjoyable entertainment.

The George Edwardes Daly's Theatre production of "The Merry Widow" is making a welcome reappearance at the Theatre Royal, STOCKPORT, with Fred Maguire, Marguerite Ronald, James Davis, and Jimmy Godden in principal characters. Barney Lauds as the pawnbroker in the comedy revue, "Pledges," is amusing satisfactory audiences at the Hippodrome.

Harry Day's "Events" commenced a week's engagement on Monday at the SUNDERLAND Empire. The stars of the company engaged in its production are Miss Kitty Colyer and Jimmie Leslie, Joe Victor and May Marshall, Florence Williams, Walter Newman, Norman Atridge, Bobbie Denton, and the Royal Porth Octette of harmonious vocalists. A concoction of mirth, melody, and music, under the title of "Grumblers of 1925," is at the Theatre Royal. It is a Wesdermee production, and the company taking part includes Neil Nelson, Jose Donelli, Colin Denby, the Hale Sisters, Tom Donaldson, Jack Sutton, Paul Rochefort, Poppy Stanley, Geo. Clarkson, the Six Dacone Girls, Alex. George, Dave Westwood, and the Five Jocks. At the King's Theatre pictures predominate, and there are turns by Elsie Saunders and Russell Owen, vocalists, and Geo. Hurd, an Australian juggler. Varieties are provided at the Avenue Theatre by the Four Mamselles and Tommy, in a vocal and dancing scena; and Roelgin's Cockatoos.

The Theatre Royal, TORQUAY, is doing good business this week with a further visit from Messrs. Macdonald and Young's Co. in "The Maid of the Mountains." At the Pavilion the week is taken by a picture programme including "The Decameron Nights."

At the Theatre Royal, WHITEHAVEN, the Fred D'Albert Repertoire Co. is retained for another week, presenting on Monday evening "Sally in Our Alley," and during the remainder of the engagement "East Lynne" and "Reveille."

"The Fatal Wedding" is the attraction at the YORK Empire, the artists appearing therein being Charles Burdon, Leonard Dainton, Sidney Dench, J. Russell Bogue, Tom Beasley, Clare Hutchison, Roma Pendrous, Cissie Whitfield, Eva Steele, and Mabel Weatherall.

The Repertoire Co. at the Kursaal, WHITLEY BAY, are now firmly established, thanks to the efforts of Miss Janie Stevens and her colleagues. The list of West-End successes is continued by a revival of "Facing the Music," which is well staged and finely played. Wilson Howard as John Smith, the rescuer of beauty in distress, is excellent. Beckett Bould gives a finely contrasted character study of the Reverend John Smith, being in turn nervous, bewildered, and unctuous. Ann Welfitt and Catherina Ferraz as the respective wives revel in the intricacies of a highly complicated plot. Valerie Bellamy as "the cause of all the trouble" strikes the right note in an artistic and charming assumption of the actress "Miss Fotheringay of the Bijou Theatre." Mr. Robert W. F. Douglas gets in some fine comedy as the self-satisfied Sergeant Duffell of Vine-street Police Station, as well as being responsible for the stage management. Frank D. Russell as Col. Duncan Smith, and Donald Edwards as Dick Desmond, are both well in the picture. Miss Jennie Stevens gives a neat little sketch of Mrs. Ponting, the other Mr. Smith's housekeeper, and also acts as producer.


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# THE FAIR GROUND.

## A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

*Troublous Times at Tottenham Court Road—Wembley Surrenders to the Killjoys—Gee Up Guild!—Wanted, a Leader—Less "Talk" and More "Do."*

The brisk note that characterised business at Wisbech Mart seems to indicate that trade, so long depressed, is once more upon the up-grade. That the big fair held in the old Market Square was a financial success few of the showpeople who attended will deny, for despite the grave mishap on the eve of the opening, when Messrs. Farrar's big roundabout—the Scenic Whales—was completely destroyed by fire, the show attracted unusually large crowds of visitors on the opening and succeeding days. There was an exceptionally good attendance of shows, representative for the most part of the Eastern Section of the Guild, and all, or most of these, came in for a very decent share of the available "doings."

Showmen all over the country will heartily sympathise with the popular Farrar family in their loss, which is doubly grievous, coming, as it does, almost at the outset of the season. The cause of the fire is unknown, but it apparently originated in the very centre of the machine, close to the fine organ, which was totally destroyed; and although the fire brigade was speedily on the scene their strenuous efforts were powerless to save the device. Happily there was little wind, and this fact enabled the brigade to limit the area of the conflagration and thereby prevent it spreading to the other closely assembled amusement devices. The outbreak was discovered just before midnight by a passing cyclist, who, promptly giving the alarm, undoubtedly saved a dangerous situation that might otherwise have involved the entire Market Place. Farrar's "Scenic Whales" was a splendidly equipped and extremely popular machine familiar to many fair grounds. I understand that the fire is covered by insurance, though this fact will probably only partly compensate the unfortunate showmen for a loss that represents several thousand pounds.

With commendable grit, the Farrars promptly arranged to transport another of their machines from Sheffield, and this, arriving late on the following Monday, was erected during the night and opened up for business on the Tuesday morning.

At first it seemed inevitable that the fire would result in the abandonment of the sacred concert which Messrs. Farrar had arranged to hold on the Sunday evening in aid of the Mayor of Wisbech's Fund to provide summer outings for the children of local soldiers who lost their lives in the war, but Messrs. Charles Thurston and Sons were fortunately able to step into the breach, and the concert was duly held, an excellent programme of sacred and classical music being rendered by the organ of their Golden Peacock roundabout. The machine was brilliantly illuminated, and a choir of upwards of one hundred voices from the various local churches, massed in front of the organ, effectively contributed to a pleasing performance which yielded a handsome addition to the funds of its charitable object.

Our readers should specially note the fact that all applications for space for games or side shows in the Amusement Park at Wembley for the approaching second edition of the British Empire Exhibition must be forwarded direct to the Controlling Company, Wembley Amusements, Ltd., at their offices, Wembley Park, Middlesex. The concessionaires have no agents, official or otherwise, for this purpose.

The closing of the Exhibition on Sundays—the only day in the week on which many thousands of people could conveniently put in a day of innocent leisure and harmless instructional interest at Wembley,—which proved the crowning folly of last year's Exhibition, is apparently destined to again effectively bar the door to its prospects of success in the months ahead. This fact was recently disclosed in the House of Commons, when the Parliamentary Secretary to the Overseas Trade Department, in a written reply to a question by Lord Apsley, stated that "legislation would be required to permit of the opening of the Exhibition on Sundays, and I am informed by the Board of Management that, after full and careful consideration of all the circumstances, they do not think it desirable to ask that the necessary legislation should be undertaken."

With a continuance of this obvious willingness to surrender, without a fight, to the wishes or dictates of faddist cranks and killjoys, there is little to be hoped for in the shape of financial or even popular success, from exhibitions in this country. The ban upon Sunday opening means that whatever hopes Wembley may have had of a more successful season at the second time of asking, are definitely banished. That Parliamentary answer—if it is the last word upon the subject—condemns Wembley to worse failure.

The forthcoming Paris Exhibition will probably create a new world's record for attendance and profit.

But that is across the Channel. In Merrie England, thanks to the awe in which the powers-that-be appear invariably to stand of dreary Dame Grundy, her sisters and numerous following of "old women in trousers," Stiggins, Pecksniff, Chadband, and the rest of that inglorious company, no such opportunities can be permitted us. 'Tis a good joke—for those who can see it! And, as a Parisian friend of mine remarked to me, it may have something to do with the reason why the Wembley Lion is "such a vair funny lion"! Soon we shall be needing legislation to prevent small boys from accosting busy City gentlemen with plaintive requests for cigarette cards.

The very real difficulties that exist for showmen who seek to run a fair ground as a paying proposition in the Metropolis itself are exemplified by the fact that O'Brien's West End Amusement Park, on the old Meux Brewery site at the corner of Tottenham Court-road and New Oxford-street, may find itself compelled to close down at a much earlier date than was originally intended. The brisk business—at least outwardly—that characterised this particular show during the weeks immediately preceding Christmas has been followed by a slump of more than ordinarily serious dimensions; and, while the ground continues to be thronged with people nightly, I gather not only from judicious inquiries, but as the result of careful observation also, that these visitors are very largely of the non-paying order.

The site is leased by Pat O'Brien from, I believe, the agents of Mr. Solly Joel, and, having regard to its position and prominence, it is fair to assume that the rental is a stiff one. Again, the rating authorities are often needlessly hard upon the show community, and I have reason to believe that Mr. O'Brien has been rated, in addition, upon the sums which he has been instrumental in raising on the Tottenham Court-road Ground for several different charities.

If this is indeed the case it is rough luck, and just the sort of pin-prick that is calculated to debar many an enterprising showman from embarking upon anything approaching a really ambitious amusement project. I do not imagine that the genial "Pat" has found the Meux site exactly a "gold mine," although authority is invariably hard to convince that matters are ever anything but all beer and skittles for the showman. "Look at the crowds! Look at the money you are taking!" is the invariable official reply to any and every complaint of "bad times," and I have personal knowledge of more than one case in which a showman has been calmly told, with reference to the gift of his entire proceeds on certain days to charity, that "he was evidently well able to afford it."

I fancy that I shall be voicing the sentiments of about 90 per cent. of the big showmen-lessees when I remind the authorities that there is little enough "jam" in the show game nowadays; that rents for grounds and for spaces on such grounds in practically every part of the kingdom are preposterously high, and that the basis on which the unhappy showman is rated from time to time is both crushing and wholly unreasonable.

I am well aware that the Showmen's Guild is exploring various avenues in the endeavour to find an effective remedy to curb these abuses which are slowly but surely exerting a stranglehold upon the industry. But meantime the evil persists, and an already chaotic state of affairs is largely aggravated by the action of certain prominent Guildsmen themselves in bidding against one another and "running up" the price by tendering extravagantly for ground in the effort to secure it at their neighbours' expense.

The Guild is not without its own troubles. Internal dissensions are by no means as rare as some of its spokesmen would have us believe, and the inner workings of the showmen's own organisation are not always nearly as harmonious as could be wished for. This unhappy condition of affairs must continue indefinitely while the Guild is so constituted as at present. The existing policy of decentralisation is completely at fault, and, under it, proper cohesion of ideas and effective co-ordination of working principles are rendered impossible.

The only real remedy is to be found in unified control. The many obvious merits of the single command have been too long overlooked. At present every one of the various sections is virtually a law unto itself. Often enough, sectional officials are at loggerheads with the Central Council; and, not to put too fine a point upon it, all the officials of the different sections and all the executive officials of the Central Council do not exactly love one another as they might, and, indeed, as it is highly essential that they should do, if their Guild is to continue as an effective fighting force.

The Guild should be free to act and to act quickly when occasion demands, and its voice, to be fittingly respected, should be that of one man. The word of the organising "C.-in-C.," be he the president, the general secretary, or other official, should be law, and a means found to dispense with the tedious debating, erratic voting, and eternal bickerings of the divers sectional groups. Under existing conditions it must take about half a year to arm the Central Council with the requisite authority to make its voice heard in any vital matter affecting the interests of the show community, and even then the mandate is sometimes only grudgingly secured, and that by the narrowest of majorities. The root-cause of the trouble is generally to be found in personal prejudice. I know that showmen, like journalists, are only human, but great opportunities are often missed and the course of history sometimes altered just because "A" thinks that "B" is a vermilion fool and "B" is as certain that "A" is a cardinal idiot. When "C" is insanely jealous of "D," and "E" is playing his cards stealthily in the hope of snatching "F's" particular job, the all-important necessity of progress is still-born. Only when "A" and "B," and "C" and "D," "E" and "F," and all the rest of 'em—the whole boiling, in fact—are able to focus a single vision upon a solitary goal and individually and collectively play for the team as distinct from personal honour and glory, will the Showmen's Guild become a really effective instrument capable of framing and of achieving—and, if needs be, of enforcing—lasting good for the industry.

Up to date its efforts have been only spasmodic; they are necessarily disconnected, and, as such, inconsistent and haphazard. The machinery needs a lot of overhauling and perchance some spring cleaning into the bargain, for there is crying need of new blood in more than one direction. Meaningless verbosity and eloquent lip-service must give place to purposeful action and clear thinking. It will be a difficult team to handle at first, but, convinced that it is being handled by big brains and being steered by capable hands along the right channels, that sense of the common weal that is latent in any and every trade and calling will so assert itself as to render the team easily tractable.

The Guild needs a lot less "talk" and a deal more "do." It needs a leader with all the qualities of leadership and of command. There are such in the ranks. Will these be for ever content to hide their light under the proverbial bushel? I am with the Guild, heart and soul, in its aims and objects. It is not these, but the methods which are being adopted to attain them which are wrong and which cry aloud to be remedied. The opinions which I have expressed in this regard will not be popular, but at all events they are sincere. My voice is that of one of the candid friends of the Showmen's Guild of Great Britain and Ireland, and the views of candid friends, alas! are seldom popular. Was it not Oscar Wilde who wrote that "the coward does it with a kiss, the brave man with a sword"?

The slump in business at Tottenham Court-road furnishes to my mind yet another convincing argument in support of fixing an admission charge for amusement centres of this kind. A sixpenny charge would have the dual effect of encouraging bona-fide patrons as well as of excluding the big army of dead-heads which nightly promenade O'Brien's Park. The number and variety of the amusements and other attractions are such as to constitute a really good fair, for which few people would begrudge a small entrance fee, provided it carried with it the right to a free ride on the big scenic railway or other riding device, or any one of the numerous side-shows.

More than 60 per cent. of the visitors to the show just lately have been "wash-outs" from the showman's point of view. They make the fair a nightly promenade, without the slightest intention of patronising any of the amusements. The bulk of these dead-heads—who are also something of an unmitigated nuisance to those patrons who have really come to sample the joys of the fair—are noisy flappers, mostly of the outdoor cigarette-smoking variety, and noisier louts and larrikins who jostle one another boisterously, throng the approaches to the various shows, and generally lark about in an unseemly fashion to the discomfort of legitimate patrons of the fair. It is a very difficult matter to regulate crowds on a free fair ground in the heart of Central London, and while the O'Brien management and the police have between them constantly exercised the utmost care and discrimination, it is impossible altogether to eliminate a certain undesirable element.

A sixpenny entrance charge might turn the scales at Tottenham Court-road. It would certainly have the effect of encouraging parents to bring their children to the fair, and of attracting the big middle-class community in the neighbourhood. At present the loafer who is looking for trouble, and the over-painted flapper who is drawing the dole as a refuge from domestic service, are steadily killing what, with an amended policy, might conceivably be made a more or less permanent London fair, and, incidentally, one of the richest in the land.


NEXT WEEK'S FEATURE:

WHAT'S WRONG WITH WAXWORKS?

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# FELDMANISM

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## FELDMANISMS FROM EVERYWHERE.

### A NOVEL SHOW.

Presented by F. R. Productions, "Plantation Nights" is one of those original and novel extravaganzas that does one's heart good. When we saw this delightful show at Camberwell Palace last week Geo. Minott scored a very big hit with those two sparkling Feldman numbers, "Fun On the Farm," and "Savannah," both being applauded to the echo. Hilda Dawson proves to be an exceptionally versatile and charming artist, who came in for a fine reception for her rendering of "Broadway Strut." The Plantation Band earned golden opinions for its inspiring rendering of "California, Here I Come," and "Plantation Days" transpired to be an ideal ensemble number.

### *THE MONTH OF "MARCH!"*

*Apart from the fact that its coming in like a lion and going out like a lamb is popularly supposed to affect the succeeding weather conditions, the month of March holds, or should hold, a greater significance for the entertainment world—and artists in particular. The very word "March" suggests stepping forward, and stepping forward means progress!*

*March is the foreteller of Spring, and Spring is the period of the year when everything is at its brightest and best. Artists who would adapt themselves to the general sunshiny atmosphere will therefore be well advised to get busy* ***(now)*** *on our new Spring winners. These, being so bright, are calculated to cause King Sol himself to hide his diminished head.*

*And, of course, you know that Feldmanism always heads the March forward!*

### GOING STRONG.

We visited the Holborn Empire last week, and discovered the popular Henleigh Band still going strong with their fine batch of Feldman winners. "Where's My Sweetie Hiding?" "After the Storm," "Say It With a Ukulele," and "California, Here I Come" were given with wonderful effectiveness, and the audience were loud in their demands for encores. Special charm was added to the renderings of "After the Storm" and "California" by the vocal efforts of Bob Johnson. Under the conductorship of that delightful violinist, Jack Martin, the Henleigh Band have been consistent Feldmanists ever since they made their London debut. To-day they are one of the most popular Bands on the Halls.

* * *

### "WILL CERTAINLY REMAIN."

Wilfrid Dane, who has just added a new revue, "The Honolulu Girl," to his long list of successes, tells us that "Say It With a Ukulele" was such a big winner in pantomime that it will certainly remain in the new production. This tuneful and popular number has been featured by that delightful artist, Denni Gordon.

* * *

### HILDA WARD.

"Assembled by wire and 'phone within an hour," is how Miss Hilda Ward described the bringing together of her Ladies' Jazz Band, which, playing in conjunction with Jack Howard's famous Band, first performed at Olympia and is now a highly popular feature at the Royal Opera House Ballroom, Covent Garden. Miss Ward—an accomplished exponent of the saxophone—and her talented fellow-musicians, feature some fifteen Feldman hits, including "In Shadowland," "Jealous," "In a Little Rendezvous," "Ophelia," "Please," "Let It Rain," and "Let Me Be The First to Kiss You Good-morning." These famous winners are encored time and again by the delighted dancers, the Band playing with an irresistible swing, and introducing many novel effects. Miss Ward tells us that her Band will shortly be heard on the Gulliver Tour, but this doesn't mean that they are entirely severing their connection with Covent Garden.

# AFTER THE STORM

# EASTER SPECIALS

## LET IT RAIN

## ONE MILLION TIMES A DAY

## LET ME BE THE FIRST TO KISS YOU GOOD-MORNING.

## I'VE GOT A FEELING FOR OPHELIA

## JEALOUS

## WHERE'S MY SWEETIE HIDING?

# B. FELDMAN & CO.


## FELDMANISMS FROM EVERYWHERE.

### "BIG WINNERS."

Bernard F. Granville, the well-known actor-vocalist, who will shortly be heard as juvenile lead in revue, will feature "If It Takes a Thousand Years," and "Roll on, Beautiful World," two of our most successful ballads. Mr. Granville tells us that these inspiring numbers have already been very big winners for him, and never fail to result in encores.

* * *

### DAVE DAVIES.

The charm of the old nigger minstrel show will never die as long as there are men like Dave Davies to uphold its traditions. By dint of first-class showmanship and expert judgment in the selection of live-wire winners, Mr. Davies and his famous Swanee Minstrels are renowned throughout the British Isles. Like most successful artists, Mr. Davies is a consistent Feldmanist, and at the time of writing "Jealous" and "California, Here I Come" are both big hits in the entertainment provided by the Swanee Minstrels. It may be added that Mr. Davies has sampled several of our latest stormers, which will be going into the show very soon.

* * *

### A SPECIAL FEATURE.

Paul Zaharoff and his entirely new Empire Band recently created a terrific hit at the Grand Theatre, Mansfield, with our wonderful winner, "After the Storm." They play this hit in Dick Ray's "Evening News," and applause is big at every performance. "Say It With a Ukulele" continues to be a success for Mr. Zaharoff, who is also taking up "Goin' South."

* * *

### HER HITS.

Dainty Phyllis Thorpe, who presents a well-staged and artistically dressed act consisting of songs and quick change international dances, reports that she is scoring heavily with "Turned Up" and "Wee-Oo-la-la Siv Vu Play." She certainly knows how to get these excellent comedy winners over, and never fails to arouse her audiences to enthusiasm.

### *NUMBERS THAT LIVE.*

*Popular songs mainly live a brief and exciting life; they are usually here to-day and departed to-morrow. But now and again a number is born which, like old wine, mellows with the passing of the years, and which thrives where others wilt and die. "Say It While Dancing" is such a number as this. The programme of the third concert given at Queen's Hall by the famous Savoy Bands describes this fine old Feldman favourite in the following terms:—*

*"This piece is not new. The Savoy Orpheans have played it for month after month, but it retains all its freshness to the listener or the dancer. It is certainly the most successful dance composition of the last few years!"*

*Of such sustaining qualities are Feldman numbers made!*

### A BRIGHT ACT.

Vickey Delmar, the Australian Girl, scored a big hit at the London Music Hall last week with her novel dancing and musical scena. The biggest winners of the act were "California, Here I Come," "A Smile Will Go a Long, Long Way," and "Yankyana," three Feldman hits which Miss Delemar features delightfully. She came in for a big reception.

* * *

### AT BRIGHTON.

"Cabaret Calling" is proving a tremendous attraction at the Hippodrome, Brighton, this week, where popular Ken Douglas is delighting everybody with his invigorating rendering of that wonderful Feldman comedy hit, "I've Got a Feeling For Ophelia." Mr. Douglas infuses plenty of pep and vigour into this highly successful number, which is one of the outstanding hits of the show.


# FELDMANISM—*STRONGER THAN EVER!*



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